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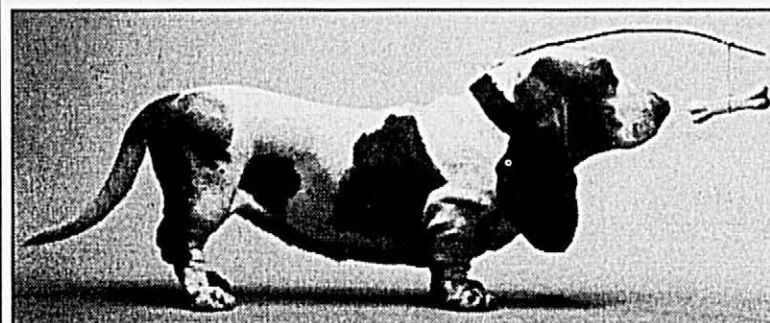
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## **Canada's National Sport?** *Sexism in sports*

by Kate Riddell

There exists in human nature a need to create heroes. In contemporary society the heroic figure is often manifested through sports. Hockey is considered our national sport, some would say our national religion. It is an environment that breeds heroes—strong, athletic men with extremely powerful appeal. Yet what is continually unseen or ignored is that hockey also breeds a distinctive culture, one connected to abuse, sexual assault, and harassment.

On Friday, freelance sports journalist Laura Robinson spoke in conjunction with the first Sexual Assault Centre of McGill Student Society's International Conference on the topic of rape and Canada's national sport. Robinson is herself a former national cyclist and cross country skier. She admits experiencing a "love/hate relationship" with the sporting world. While her involvement with athletics allowed her a particular freedom, it also made her witness to the sexism that is prevalent in sports. Robinson is also the author of *She Shoots, She Scores*, she has written countless articles and has collaborated with BCC Radio and Television to explore the misuse of sex and power in sports.

Robinson focused on deciphering the connection between the hockey atmosphere and the treatment of women by hockey players. She ascertained that the abuse endured by competitive hockey players through various initiations and coaching techniques induced a similar treatment of women as the players matured. Serious hockey players practice numerous hours, sub-

ject to humiliation and abuse. Robinson says it is necessary to confront the hockey world to halt the abuse of players, in turn decreasing the occurrence of abuse by players. Robinson has met with parents to warn that putting boys into competitive hockey may increase the chance of them becoming perpetrators of abuse.

It is important not to ignore that this negative environment could affect the way players deal with men and women. The assumption that a person who has been abused will immediately perpetrate abuse is dangerous. The concerns of Laura Robinson are valid, yet their overemphasis could potentially take away from the survivors' experience.

Ms. Robinson refreshingly noted the lack of media attention when the abuse is male-on-female. The case of Sheldon James, and NHL winger who was abused by junior coach Graham James, was extensively covered by the media. In contrast, the media virtually neglected a simultaneous case involving Junior player Jarret Reid and his abuse of several girlfriends. Reid is a convicted sex offender whose hockey career continues to be promising, despite his conviction. Sexual abuse and abuse of any nature is intolerable, yet why is the abuse of women more tolerable than male-on-male abuse?

The words of Robinson invoke prolific emotions about Canada's national sport. Sports can become tainted with the abuse of power. There is an attempt to protect the myth about hockey as an integral character building activity for boys, but what cost is being placed on women and men, so that "heroes" can be perpetuated in society?



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# Speaking About The Unspeakable

SACOMSS holds McGill's first conference on sexual assault

by Karen Hamilton

The Sexual Assault Centre of McGill Student's Society[SACOMSS] is worthy of considerable recognition and praise for its efforts in hosting McGill's first conference on sexual assault. Attended by a variety of participants from within and outside the McGill community, the conference featured a spectrum of intriguing and informative events, ranging from key-note speakers to special workshops. Of particular interest, on March 27 the conference presented a panel discussion entitled "Contextualizing Sexual Violence: Four Perspectives." The discussion, moderated by Christina Gravely, the External Coordinator for SACOMSS, was highly successful in addressing a series of important, yet often overlooked issues.

The first speaker on the panel, Maria Barile, spoke candidly on violence against women with mental and physical disabilities. Barile described at length the variety and intensity of sexual abuse suffered by disabled women at the hands of their trusted doctors, caregivers, and occupational therapists. Barile also emphasized the role of both patronization and intimidation in creating a climate of fear, submission, and helplessness for these women. In her concluding remarks, she discussed the lack of facilities available to women with disabilities, stressing the frustration felt by those

women in need of assistance who face rejection from shelters unequipped to meet their physical or mental requirements.

The second speaker, Mehejabeen Ebrahim, addressed the issue of violence against women of colour. Of principle to her speech was the deconstruction of three particularly popular myths surrounding this type of sexual assault: first, that men and women are attacked because of their specific cultural background; two, that some cultures have a higher tolerance of violence; and three, that certain religions allow or promote violence as part of their spiritual beliefs. In addition, Ebrahim emphasized the role of "exoticization" in further marginalizing men and women of certain racial and cultural backgrounds.

The third speaker, Anna Louise Craigo, highlighted the controversial, often misunderstood issue of violence against sex workers. From the start, Craigo discounted the common mentality that male and female sex workers who fear sexual assault should "just get out of the business," saying that the source of violence is not the business itself, but its participants. In addition, Craigo criticized the belief that sex workers cannot be sexually assaulted, arguing that sex workers, forced by their occupation to set concrete limits and levels of comfort,

are highly aware when an individual has overstepped their personal boundaries. Furthermore, Craigo pointed to faults in the Canadian legal system that may permit the exchange of sex for money, but forbids any negotiation surrounding the transaction that would allow a sex worker time to arrange a comfortable agreement.

The final speaker, Jawad Qureshi, addressed the issue of violence and sexual orientation. Of particular interest was his discussion of the potential spectrum of violence unique to same-sex relationships, a list which includes the threat of "outing" someone to business associates, family members, or government agencies. Qureshi also spoke of the societal ignorance surrounding same-sex relationships, and the resulting pressure for members of the gay community to avoid seeking assistance when sexually assaulted.

The panel discussion held last Friday in Moyse Hall was an enlightening and worthwhile event hosted by the Sexual Assault Centre of McGill Students' Society. Not only were the speakers quick to highlight the common ignorance and misperception surrounding their particular topic, but their presentations served to provoke stimulating discussion on issues rarely addressed in a public forum.

Due to Obsessive-Compulsive Disorder, we feel that we need to list the names of all this year's contributors in order to give a little

## Thanks to all those who contributed to this year's Daily Culture

(Names are in no particular order)

Anna Alfredson, Gabriel Flores, Patrick Levesque, Ian Levitt, Ira Nayman, Zsa-Zsa Plandowski, Kim Valenta, Tim Van Wijk, Jen Warren, Mark Brooker, Alex Carresco, Alex Halperin, Wendy Lai, Robert Smith, John Lee, Patrick Lejtenyi, Darlene Lim, Tal Pinchevsky, Hannah Ravinovich, Ira Salman, Kevin Siu, Adina Spivak, Ramona Roberts, Austen Macdonald, Jeremy Rotszain, Ali Fendle, Le'Nise Brothers, Ilana Ron, Mary Lavers, Cynthia Bourne, Jason Chow, Lindsay Gray, Andrew Thompson, Joe Issid, Tamana Kochar, Patrick Moss, Kurt Vonnegut, Tiffany Offard, Salman M. Husain, Randolph Hyman, Jamie McGowan, Beverly Swamp, David Bassiouni Jr., Brigitte Bardot, Miranda D'Arduini, Frank Black, Gavin Hayware, Ben Erett, Kent Glowinski, Matthew Murphy, Darrell Tan, Leslie Siu, Taimur Ahmad, Zeina Awad, Bif Naked, Mike Cullen, Kyle Faas, Ben Hardy, Neil Verma, Cheryl Argue, Audrey Hepburn, Alain Benoit, Michele Clarke, Ned Howie, Emily Harris-McLeod, Ruth Kanfer, Marnie Levitt, Jessica Mann, Carmen Sandiago, Rebecca Forgan, Jay McCoy, Lisa Nevens, Marlo Ritchie, Matthew Watkins, Mullen Bass, Paul Cornett, D'arcy Doran, Erica Lee, Gil Shochat, Jeff Webber, John Wexler, Patrick Borden, Boris Shedov, Verda Cook, Chris Halfnight, Bif Naked, Yohei Igarashi, Dave Kalka, Ben Hardy, Jennifer Mudicka, Angela Tai, Sarah Brodie, Sean McIntyre, Jonathan Lobel, David Reevely, Netami Stuart, Charles Bukowski, Josh Dolgin, Angela Hibbs, Henry Lovat, Jonah Engle, Zachary Schwartz, Louigi Addario-Berry, Jim Thompson, Zachary Schwartz, Zev Tiefenbach, Jane Tremblay, Rhoderick Matias Lising

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McGILL'S LBGTM GIVING A VOICE TO THE SILENCED

Queer and Queer-positive space McGill Students will be showing their solidarity by participating in McGill's first ever Day of Silence. The goal of the event is to create a visible, "audible" silence to protest the silencing of lesbian, gay, bisexual, and transgender people.

Participants will be silent April 8, 1998, from 8 a.m. to 5 p.m. Instead of speaking, participants, who may be queer or allied, pass out cards that read: "Please understand my reasons for not speaking today. I support lesbian, gay, bisexual, and transgender rights. People who are silent today believe that laws and attitudes should be inclusive of people of all sexual orientations. The Day of Silence is to draw attention to those who have been silenced by hatred, oppression, and prejudice. Think about the voices you are not hearing. What can you do to end the silence?"

Silencing is one of the most powerful tools used to oppress groups of people. Examples of censoring queer voices are widespread. Many countries continue laws against "homosexual acts" where the recommended punishment is incarceration, public humiliation, and even death.

However, silencing can be much more subtle. Queer people may not have the opportunity to openly discuss their personal lives and troubles with friends and family, which can result in emotional strain. Also, queer youth in particular are faced with the possibilities of being kicked out of their homes and ostracized by their community. Due to the persistence of homophobia, queer people have to think twice about discussing their lives in the workplace or at school.

More public examples include the shutting down of queer publications and resource centres, university and public refusal to endorse queer studies programmes, the U.S. Armed Force's "don't ask, don't tell policy," and the ongoing censorship of queer literature.

While there is no law in Canada leading to arrest or punishment for "homosexual acts," homophobia

and heterosexism often take their place. "Gay bashing" and hate crimes are still rampant in this country. As well, the suicide rate for queer youth and adults is devastatingly higher than it is for straight people.

Although this is McGill's first year participating, this is the National Day of Silence's third year of action. Over 150 schools across North America are working to make this year's National Day of Silence unique, powerful, and tailored to the environment and programmes. Students are adding speakouts, panel forums, lectures, demonstrations and celebrations to emphasize the point of the event.

Maria Pulzetti of the University of Virginia comments, "This is the third year we have done the Day of Silence at the University of Virginia. Because it is not a brand-new event here, we have to try to make each year a little different in order to maintain interest. This year, we invited Urvashi Vaid, director of the Policy Institute of the National Gay and Lesbian Task Force, to come and speak after the silence hours. She will be giving a talk on homophobia and silencing. We feel that this is an important new aspect of the National Day of Silence at Uva because in the past, we were lacking in follow-up events to continue to educate students who were made aware of homophobia through the NDOS. We are honoured to have such a leading and inspirational activist joining us on the National Day of Silence."

At the University of Hartford in Connecticut, Joshua Jensen of the Spectrum organization is planning

# The Sound Of Silence

*McGill queer community makes noise on National Day of Silence*

by Lisa Nevens



BENT: THE HOLOCAUST'S PERSECUTION OF QUEERS

a gathering following the National Day of Silence. "We are hoping that a discussion group atmosphere held in a residence hall will encourage students to come down, have some coffee, and discuss how they were affected, either as participants or observers of the National Day of Silence."

Other schools are incorporating the National Day of Silence into a series of events that call attention to the issues of homophobia and silencing. Elizabeth Miller, a senior at Indiana Academy speaks about incorporating the National Day of Silence into her school's overall program to combat homophobia. "We are distributing [a pamphlet] to the teachers about what the National Day of Silence is all about, asking them to please respect the students' choice to participate. We have about 20% of our school participating...we have a number of visibly out people at our school, but we still have some amount of homophobia. Earlier this year, we painted the cheeks

of 10% of the students to visibly demonstrate the number of queer people in society. This raised a lot of discussion, and hopefully the National Day of Silence will complement this."

Still, while many work to enhance the message of the National Day of Silence at their school, Sarah Jognston of Mary Baldwin College feels strongly about the core message of the day. "To me NDOS means an opportunity to illuminate the silence of Mary Baldwin's lesbians and bisexuals in their effort to get sexual orientation added to the non-discrimination policy. NDOS affords MBC women the chance to show the rest of the campus how it feels to be truly silenced."

The event is endorsed by Advocates for Youth, And Justice for All, Gay Lesbian Straight Education Network, the Human Rights Campaign, National Gay and Lesbian Task Force, the Universal Fellowship of Metropolitan Community Churches, the National Coming Out

Project and Candace Gingrich, Oasis Magazine, OutMedia, OutProud!, Queer Youth Network, and Youth Guardian Services.

Participation in the Day of Silence is a way to increase awareness of these issues throughout the McGill Campus. With enough people this message can reach everyone. Instead of speaking to profs, friends, and random people on the street, participants handout information cards.

If you would like to participate, show up at the LBGTM table in the Shatner Building before noon on Wednesday April 8th to pick up the cards and have any questions answered. You can also contact LBGTM at 389-6822 and leave a message for Lisa.

*If you would like more information on the National Day of Silence: Canada, feel free to contact Lisa Nevens, the Canadian Coordinator at lneven@po-box.mcgill.ca or visit the NDOS web page at <http://www.youth-guard.org/ndos>*



# Take Crazy Horse for a Ride

NEIL YOUNG  
DOCUMENTARY OFFERS  
LIMITED INSIGHTS

by Ira Nayman

Musician Neil Young has had a fascinating career. He started with folk rock groups Buffalo Springfield and Crosby, Stills, Nash and Young before heading out on a solo career. But fans could never get too comfortable with him: just when you thought you knew what he was about, he would come out with an album of guitar noise or straight ahead country. He is a musical chameleon who constantly reinvents himself.

None of this is explored in Jim Jarmusch's recent documentary *Year of the Horse*. The film focuses on Young's 30 year history with Crazy Horse, a hard rock band he always comes back to. It features concert footage from 1976, 1986 and 1996, mixed with interviews with Young, members of the band, fans and even Young's father, and behind the scenes hijinks.

As a director Jarmusch has shown a tendency towards minimalism in films like his landmark *Stranger Than Paradise* (1984), which features long takes with little dialogue. Stylistically, this can be engaging in a fiction film, where audience members are often willing to piece together a story using whatever the filmmaker has supplied them with. It is an unusual way to approach a documentary (a genre to which Jarmusch is nonetheless familiar), which is supposedly shows us something we didn't know, in a comprehensible way. The problem seems to be that Jarmusch has imposed his idiosyncratic style on subject matter to which it isn't appropriate.

The interviews in *Year of the Horse* are particularly unrevealing. I would be interested in knowing why Young comes back to this group of musicians every so often; but, except for platitudes about everybody working well together, we are offered no real insight into the subject. I am only a casual fan of Neil Young, but this movie gave me no information I didn't already have;

hardcore fans are sure to be disappointed.

The scenes on the road are equally misguided. A long take of Young looking out the window as the countryside rolls by, for instance, is probably meant to evoke the cliché of the loneliness of being out on the road. It would have been far more interesting if Jarmusch had put the scene in the specific context of Crazy Horse's tour.

Or, again, there is a really long scene of Young setting fire to a flower arrangement in the middle of a table in his hotel room. Really long. Its monotony is in synch with Jarmusch's habitual style. Again here, though, his semi-ironic self-consciousness doesn't really bring anything significant to the scene. I suppose it represents the juvenile behaviour that some musicians engage in during the boring down time between gigs, but, really, is there anybody who has ever heard a rock song who does not know that the musicians can be juvenile? Jarmusch shows us the surface without saying something original about the specific musicians who are the subject of the film.

The film isn't a complete write-off — the concert footage is really good. Jarmusch edits together several different film and video formats, many of them with poor resolution, in a way which compliments the rawness of the music. (From the concert footage, you can see how young fans of the "grunge" rock of bands like Nirvana would also be fans of Young; but since Jarmusch opts for distanced observation over analysis, the connection is never made.)

Fans of Neil Young will enjoy *Year of the Horse* for the music. Otherwise, there really is nothing to recommend it for anybody else.

*Year of the Horse* is playing the Cinema Imperial

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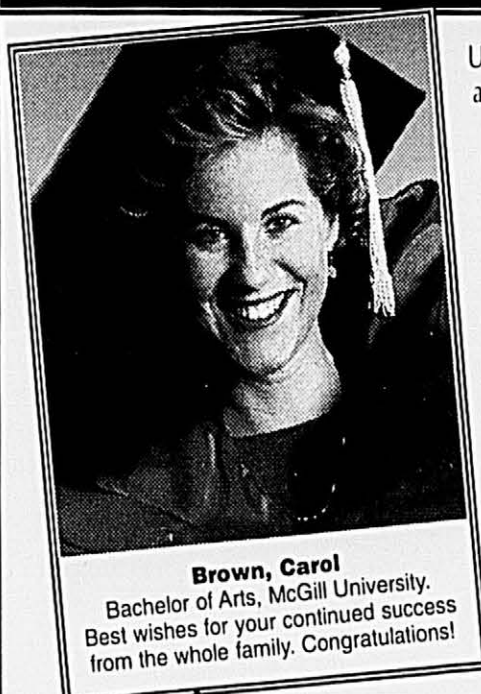
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# Travels With Jimmy in Search of America

## *A Creative Perspective on Jericho '98*

by Neil Verma

Sunday morning. 6:12 am.

Today we drove into this god-forsaken city again. The snow is almost all gone. The sun rose about half an hour ago into a flabby grey mist. But it's warm, so today still has a lot of promise. I'm really tired, but I'll attempt to summerize. Please remember, though, that highways are conceptual objects: they inhabit space in different ways than we do. That makes them hard to describe. You can call me a romantic, I'll call you a chicken-shit dork.

7:30 Thursday night I got into a car with Verda Cook and Jessica Lim. Increasingly, I suspect that the car was a Mercury, but I retrospectively suspect all cars of Mercurydom. Verda had just been elected co-ordinating editor of the *Daily*. Jessica is soon to be the former Co-ordinating Culture Editor of the *Daily*, and is looking forward to the sunny beach of retirement. In the car were Melissa and Jamie from the Montréal division of the Anarchist Black Cross. It was raining, and the melting snow turned the streets into small rivers. As we packed our stuff, Jamie told us 'the story'.

'The story' was that we were going to Burlington Vermont to see '7 years war' and 'crisis' at the 242 club. We were going to stay with 'our friend Jen' whom we had met at the Consolidated show two weeks ago. The story necessitated that we take an indirect route into the states, to deke around Vermont rather than going straight into New York. I guess we were all disappointed when the border guard didn't care.

Vermont, New York, New Jersey, Pennsylvania, Delaware, Maryland, D.C.... I remember the border, and some one commenting that a building looked 'art deco', though no one could precisely define what art deco was. I remember thinking that I saw a street sign which purported to direct towards "Paradox, New York", but I'm almost sure I was hallucinating. I remember that I had to spread handi-snack cheese on a handi-snack cracker for Jessica as she was driving. I remember the Delaware bridge at dawn and Philadelphia bleeding away to the point where it was no longer Philadelphia, just a city. I slept for just twenty minutes, as Baltimore seeped in. And I'm sure we would have died if not for Madonna's Immaculate Collection and caffeine pills.

The next day started by touring Washington by accident, happening to stumble upon national monuments as easily as cracks on sidewalks. Thanks to handily vociferous passers by, we were able to get to the parking lot that the Jericho '98 organizers had rented. There were three or four buses of people from California, Ohio, Philadelphia, Georgia, and other places that end in the letters o and a. A freckled lad named Jimmy, in torn army-pant shorts and a bad t-shirt, insinuated himself into our company and told us his road stories. He was a career hitch-hiker, with all the burned-out logic that implies. Jimmy was a little weird, but Verda gave him her phone number any old how. By now I was smoking Camels, and nuthin' but. Wearing a black jacket, white shirt, blue tie and handkerchief, green vest, black pants and maroon rockports, I was symbolically dissociated from the jeans, protest t-shirts, dread locks, piercings, tattoos, banners, flags, queer empowerment slogans, chains, and dyed hair of the surrounding protesters. I comforted myself by calling myself a journalist, whatever that means.

We hooked up with other members of the Montréal Anarchist Black Cross as well as some of their new English counterparts in new English clothes. En masse we headed to the

subway, which our guides told us would lead to Malcolm X park, the launchpad for the march. In the subway, some group leaders began an argument about the ethics of paying for the subway ticket. Feel free to roll your eyes.

After interloping a few underground tunnels, we decided that the only thing to be done was to miss the pre-rally in favour of an awful breakfast at a Subway with bullet proof glass between the food and the feeding.

After breakfast, we went out into the scorching sun again. Jimmy was changing his pants outside a museum, and we all pretended not to know him, discreetly walking away from his fluorescent boxers. Verda quietly cursed herself.

We found the park, a speckled brown bi-leveled, fountainy affair about four blocks from breakfast. The protesters were lining up to begin the march. There were about 5 thousand of us and five hundred or so banners of Mumia Abu-Jamal, Leonard Peltier and their dozens of counterparts. The march lasted about an hour, winding sloppily towards the libidinous home of the most powerful man on earth. It was then that I saw Congress, the Treasury and Justice dep't's, and the White House (which is smaller than you'd probably imagine). The atmosphere of the march is best left to the photographs, which I scrambled all over creation to take.

On the monument outside the Justice department, there is a concrete equestrian statue of some leader or another. Impressed into the front of it are the words: "The First Division." I find this strangely significant.

When the march and demo ended, it had cooled down enough for me to roll down the sleeves of my totally inappropriate shirt. After meeting a guy who gave me a free camera filter, a humanitarian of the first order, Verda, Jess and I proceeded to have iced cappuccinos three blocks from where the leader of the free world eats, sleeps and shits. There were surveillance cameras on us, or so Samir (he'll come into the story in a couple of paragraphs) said. I was tired. Like every ritual, drama or manifestation, demonstrations are cathartic. Afterwards, everyone looks dazily content, like they just got laid.

The phenomenon of demonstration in Washington is in no way insurrectionary. The city and state are used to them, they are as commonplace as winter storms are to us here in Montréal. The police are prepared, the community is desensitized. Protest does not challenge symbolic hegemony, for protest is embedded within the dominant organization. Demonstration in Washington has its own rites, rituals and institutionalized structure, all of which were observed by the Jericho '98 organizers. No matter how compelling and revolutionary the cause, the methods of protest are not threatening to the state. They are a part of the state. Jericho was more like a soft-shoe routine than a revolution for Washingtonians.

Washington is an unbelievable city. The better part of it is dirt poor projects. Yet, in the centre there is the most magnificent embodiment of America. This is the best example of Marx' contradiction between infrastructure and superstructure that I have ever encountered (but I'm not a communist, so the metaphor ends here). All the buildings are gigantic, pillared and uniformly voluminous. Their collected mass must be immense. I'd describe the overall aesthetic of the city as a contrived grandeur; ostentatious flat surfaces and lavish monuments, parks and fountains in colonial, minimalist and neo-

classical disunity. The effect is like an architectural mack-truck bearing down on a design student shitting his or her pants.

I saw sunset from the Washington monument, looking down towards the reflecting pool and the Lincoln Monument about a kilometer in the distance. The sky was burning in scarlets of many nations, the earth responded in the language of America, like it always does.

We then proceeded to move ship from the Jamie and Melissa Mercury to the Samir van, an eye-sore which warrants some description. It was a Ford Econoline, 18 years out of it's mechanical womb. The interior had been converted into a cramped camper, furnished with wood and cheap pillows. The linings were falling apart, the gas cap had been lost and replaced with an ad hoc sock and duct tape. The windows were clumsily hidden with cheap curtain stretched on elastic wire. I remembered the maxim: Never trust a gas-powered car that sounds like a diesel.

Samir, our homeward driver, is a very articulate Montréal activist affiliated with Concordia QPIRG, the media collective and the anti-colonial group. The joke, of course, is that his parents live in a huge house in outside D.C., and work for that nefarious institution, the World Bank. I still haven't decided whether sleeping at their home that night was ironic or appropriate.

We arrived there around 9:00 p.m.. Samir's parents were very cool, having left us a wide spread of food to eat. Their house was just shy of a mansion, and we all showered and set up camp in the basement. There were a few activists from Philadelphia and Ohio, who spent the whole night making anti-pot jokes; discussing their mutual preferences in veganism; the million youth march; and other pressing matters of the Left. I hadn't slept in two days, unconsciousness was the most fascinating thing on my mind.

When I woke up, spring and the cherry blossoms in full swing. I was fed some marvelous couscous by Samir's mother, and proceeded to tackle the New York Times' crossword puzzle for the next hour and a half with Jessica. In order to politick some friendship with these people, who had become my lifeline, I performed my stunning rendition of *Ice Ice Baby* and *The Humpty Dance*, always crowd pleasers.

Soon, bags packed and zeal reborn, we headed out to refuel and replenish. In our van were Samir, Jess, Verda, Jen (professional ceramics teacher and righteous vegan), Scott (?) and me. Three hours later we set out for home.

Maryland, D.C., Pennsylvania, New Jersey, New York... I remember the Cherry Street vegetarian restaurant, broccoli, tofu and black tea. I remember Jen's belittling "so are you just here to eat chinese food and cover the story, or are you actually interested?" attitude. I remember Philly winking us to its outskirts in the flash of a match. I remember a long dark, rumble, uncomfortable road- all smokey and blind: a strange object by any estimation. I remember Samir, Verda, Jess and I discussing all manner of things: Foucault and Said, methodology in the study of religion, mass media, marketing and propaganda. I remember all the oil of dead dinosaurs necessary to facilitate our return to exams, papers, theses, *Daily* issues, and snow.

Dawn coincided with Montréal. A dawn that rose in a flabby grey mist, but which still held a lot of promise, like I said.





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## EDDY BISHARA PHARMACY



# The redemptive oasis found in Jericho '98

by Verda Cook

Jericho98, snubbed by 'respectable' newspapers, leaves us 'lesser' papers to report our uncontested views....

At least five thousand protestors marched the blocks surrounding the "keeping our whites, whiter than.." White House last Friday, as government officials and local residents looked

on.

The demonstrators, dissatisfied with the U.S. detainment of at least 150 political prisoners and POW's, chanted slogans demanding their release and an end to the persecution of the marginalized.

The afternoon centered on speeches given by numerous well-known Black activist leaders, such as Angela Davis, Geronimo ji Jaga, and Kathleen Cleaver.

Messages from the currently im-

prisoned were read by their families and comrades. Many of these prisoners have survived more than twenty years in jail.

Protestors and speakers also showed concern for the increasing use of prisons as a solution to poverty and social problems. More than two million prisoners are in U.S. jails, the majority of whom are people of colour.

The issues were also tied to more general concerns of racism, classism

and an increase of corporate control. Despite the event's relevance, however, the general population will remain in the dark.

Foreign correspondent Neil Verma reflected on the protest "The demonstration was in support of a marginalized population, whose presence is wholly and officially denied by the American government. Its oversight is simply another tactic of denial which gives the media as much complicity as the government."

Ironically, U.S. president Bill Clinton was away on the Friday of the demonstration as he sucked up to Nelson Mandela, former political prisoner of 18 years and now president of South Africa. Clinton was unavailable for comment.

The protest, however, succeeded on many levels: as an opportunity to make and reestablish ties; as a means to disseminate knowledge to the younger generation; and as nourishment for hungry activists.

# DISMANTLING THE PRISON IND

by Jessica Lim

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The following is a transcription of a press conference held with Black revolutionary, feminist and intellectual Angela Davis at Jericho '98.

The mainstream media is not here in any form. What does that tell you about how the message of this march is getting out?

A.D.: The failure of the dominant media is one of the obstacles that we have to challenge. But I don't think that we have to assume that our message is not going to get out... There's a lot of alternative media here and those modes of communication. So we don't have to rely on the dominant media to get our message out there.

What do you think of Bill Clinton visiting with Nelson Mandela who had been a political prisoner himself? Is it hypocritical?

A.D.: That's his job as the president of this country. And it's *our* job to put pressure on him around the expansion of the prison system, the emergence of the prison industrial complex, the failure of the U.S. government to recognize that there are political prisoners [in the United States], the failure of the prison system to look at the human rights issues, the United Nations standard minimum rules for the treatment of prisoners. When Clinton comes back from Africa these are the kinds of demands that we have to raise.

What do you think about the traditional civil rights movement and the lack of its presence here in this

type of demonstration?

A.D.: People who have been reluctant to associate themselves with campaigns that place prisoners at the centre [of the struggle] will have no other choice. They will have to join us. I think this is a movement that young people will want to join. It's nice to see so many young people here. I think there needs to be more young people up front in the leadership, making the calls for radical change. I'm actually very excited, I think we're on the verge of something new, something important, something exciting. If we don't do it now, when will we ever be able to do it?

Do you see the spirit of the 1960's in today's youth activism?

A.D.: Well, I would like to call it a spirit of the latter 90's. Because I think there is a tendency to rely too much on the 60's to do the work that needs to be done today. And many of us did important work in the 60's. But over thirty years have gone by. These are new conditions.

The Black middle class is the largest its ever been — much because of the 60's movement. What is your consideration of their role and responsibility in the movement at this point?

A.D.: I hope that the increasing numbers of people who consider themselves part of the Black middle class will get involved in this movement. Many people who are

part of this new Black middle class are just a paycheck away from this staple middle class. I do think that this is a major problem in the Black communities. Along with the abolition of the welfare system, there is a failure to stand together. We've got a lot of work to do to persuade not only middle class people but working class people as well that we need to build a movement in which prisoners play a role not just as the objects of our organizing and work. We don't want to be latter day missionaries but we want to argue that people who are behind bars are no different from people in the free world. There are horrible people

**There is a tendency to rely too much on the 60's to do the work that needs to be done today**

behind bars, and there are horrible people in the free world. We have to break this myth about the criminal, the *racist* myth of the criminal, which unfortunately influences the people.

Do you think it's wrong for people to lump the political prisoners movement in with the general prisoner movement?

A.D.: I don't think so. There are people who are in prisons specifically for their political beliefs and political activities. Surely all of those people identify with the plight of the almost two million people who are behind bars in the U.S. In fact, more than thirty years ago when many of



*One might have hoped that, by this hour, the very sight of chains on Black flesh, or the very sight of chains, would be so intolerable a sight for the American people, and so unbearable a memory, that they would themselves spontaneously rise up and strike off the manacles. But, no, they appear to glory in their chains; now, more than ever, they appear to measure their safety in chains and corpses.*

*Excerpt from the preface, "An Open Letter to My Sister, Angela Y. Davis" by James Baldwin, of If They Come In The Morning by Angela Davis*

# INDUSTRIAL COMPLEX

## Angela Davis at Jericho '98

us were involved in the campaign to free Huey Newton, and Bobby Seale... and then myself, can remember that it was George Jackson and others who were arrested not for political reasons but for charges of theft or something like that. George Jackson argued that we needed not only a movement to free political prisoners but also to overthrow the criminal justice system, the role that the prison system plays as a repressive apparatus. And so it was actually *because* of the struggles to free political prisoners that we learned how to develop this kind of analysis of the prison system. And I don't think that it makes sense simply to call for [attention to] political prisoners because [the prison complex] is devouring ever larger numbers of people, particularly people of colour. Certainly people of colour and the working class. And the people who are in prisons for political reasons are there precisely because they have supported working class people and poor people and Black people and Native Americans and Asians and Latinos. So there's an organic connection.

What do you think of the reforms in the prison system?

A.D.: Unfortunately the reform movements of the past have only strengthened the repressive character of the prisons. Prisons were initially supposed to be these humane alternatives to corporal punishment. And now, aside from the death penalty, imprisonment is the most repressive aspect of punishment.

**It's really important to make the connection between violence against women in the home and the public punishment of women in the prison system**

But that's because the people demanded it. Over the last twenty years the people have been demanding that there be more punishment.

A.D.: But where do those ideas come from? The inability on the part of so many people to think critically about what is happening in this country is largely a result of the politicians and the media, and the ideas about crime that circulate about crime, and the fear of crime that circulate not only in the politicians' speeches but also in popular culture. We are living in a crime saturated environment. But that crime saturated environment is in a large part constructed by the popular culture around us. Most people who are afraid of crime are the ones who are the least likely to be victims of crime. I think we have to challenge it on that level. This means that we have to conduct an educational campaign. We have to demystify these ideas that hold people captive to the notion that prison is the only solution that's available.

The prison population of women has been increasing. What are your comments on this? Why do you think this is so?

A.D.: The increase in the population of women within this prison industrial complex is about twice that of the increase in the population of men. I think that in the future we're going to see even larger number of women going to prison particularly with the abolition of the welfare system and particularly given the fact that there aren't the kinds of jobs that the women who no longer receive AFDC (welfare) can survive on. There is something I think we need to keep in mind and that is, historically, women have been punished in the home... within patriarchal structures. They have been beaten by their husbands, their fathers, and their brothers. That has been the nature of women's punishment. It has been private. Male punishment has been public, in the prisons, in the penitentiaries. As the patriarchal structures begin to be challenged, it means that more women are subject to public punishment. I think it's really important to make the connection between violence



JERICHO '98: THE MARCH

against women in the home and the public punishment of women in the prison system.

**If the youth provide the leadership, then I will definitely follow**

What message do you want the youth to take away from Jericho?

This is the moment of the youth. Only young people can help us out of this crisis. I know that there are wonderful veterans, people who have been in the movement for twenty, thirty, forty, fifty years here,

and it's quite amazing to see so many people whom I've known since the 60's. But this is the time for young people to take leadership. The rest of us who have the experience, *we have the experience*. And we have to share that experience. But the youth shouldn't expect us to give [them] leadership because I don't think older people can give younger people the kind of leadership that's needed. As a matter of fact, the youth know a lot more than we do about what is possible now and what needs to be done. And I think young people are far more willing to take risks, and to do the kind of courageous things that are needed... So I'm willing to say that if the youth provide the leadership, then I will definitely follow.





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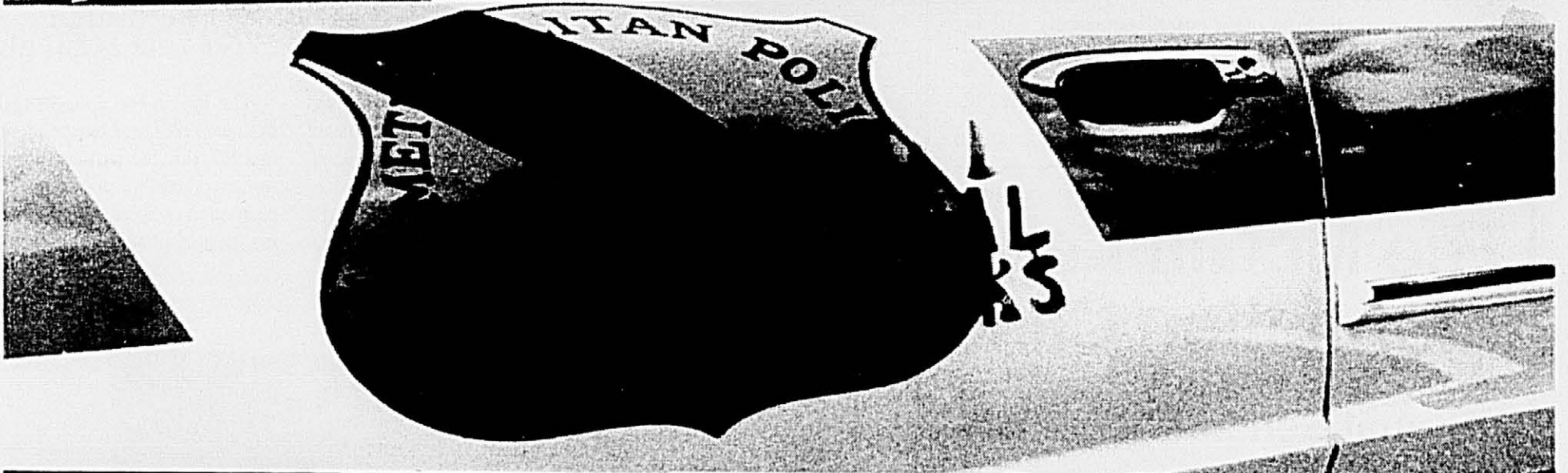
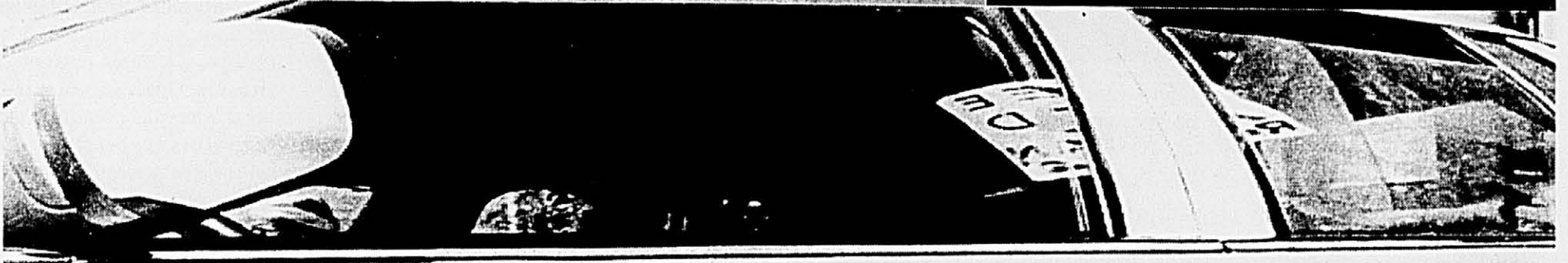
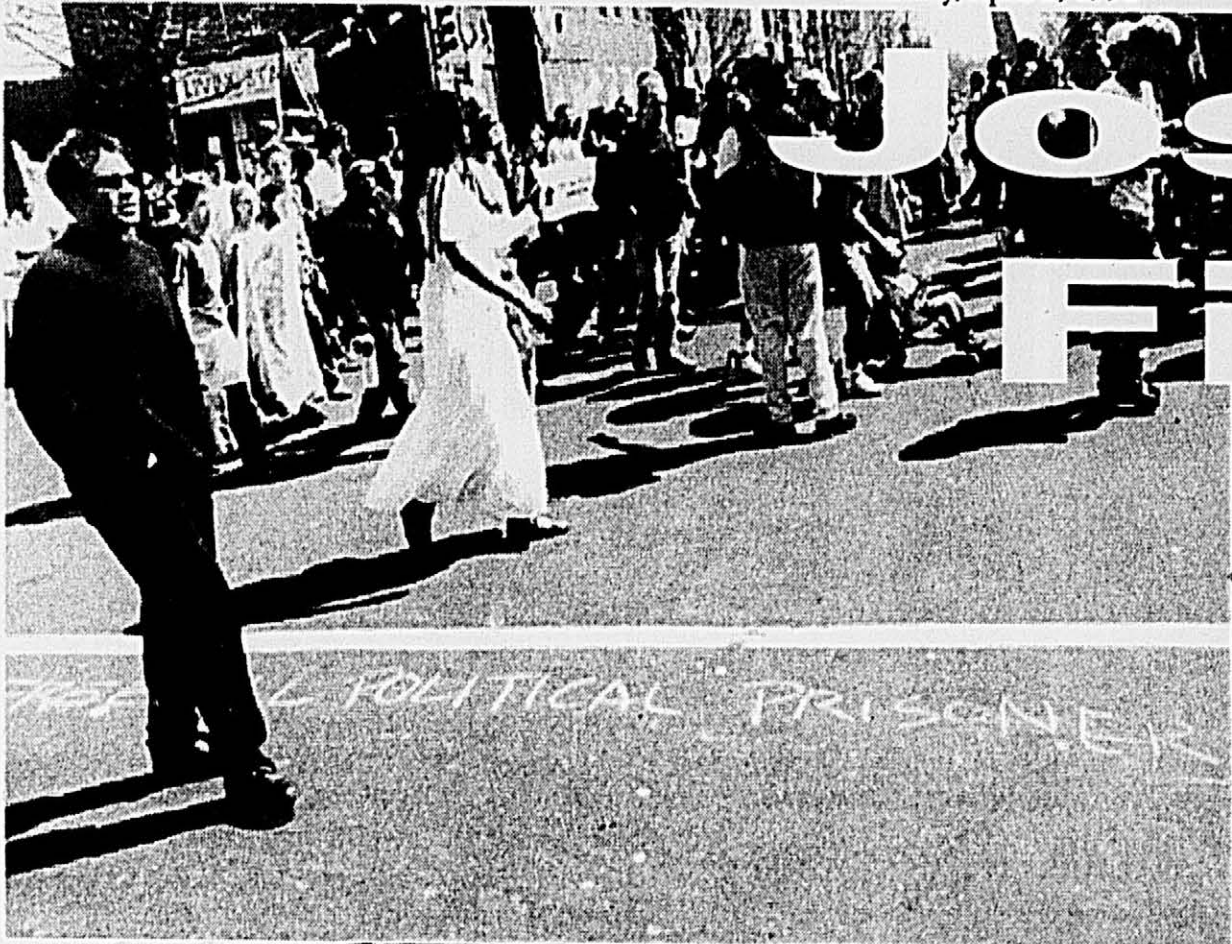
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# Joshua Fifth

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photo essay by Neil Verma





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# Motherhood vs

by: Sonali Johnson

International women's week may have passed, but efforts to promote women's rights are still ongoing. Leaders of indigenous movements and their colleagues on international bodies strive, through mechanisms such as education, to raise the level of awareness amongst women about their rights and choices.

In their efforts women have faced obstacles such as poverty and war, as well as religious and cultural expectations.

Another contemporary phenomenon feminists have to contend with is Nationalism. Nationalist movements seek to unify religious, ethnic or cultural groups through a common agenda. Although they advance certain goals and various

means to achieve those goals, they universally aim to unite man, woman and child in the name of the Nation or national ideal.

Nationalist and feminist movements often occur simultaneously, but are the two compatible? More specifically, are women's interests superseded by National ones? Often it seems Nationalist movements actually hinder endeavors to ensure women's liberation.

### The global trend

Nationalism has consistently and universally been a male dominated enterprise, responding to predominantly male concerns. This is not to say that women have not played a significant role in 20th century na-

tional movements. They have. But female participation has been restricted to certain areas. Constraints upon women's involvement in nationalism is often the result of religion, which binds women to traditional values and normative roles. Religion is often a building block of nationalist movements, like notions of common racial origins, language and history.

### The Indian Freedom Struggle

The Indian Freedom Struggle from the 1920s until Independence in 1947, saw the participation of women primarily in the home. The promotion of spinning and weaving, part of Gandhi's program of



WOMEN UP IN ARMS



# Motherland?

## A global look at women Nationalist movements



WOMEN: COMMITTED TO CHANGE

returning to traditional values, complemented women's household chores and reaffirmed their domestic role. As good wives and mothers, their purpose became not only to preserve the family, but also to preserve the nation.

When some women demanded a more active political role, Gandhi advocated picketing. He felt that such activities were best suited to a woman's 'non violent nature'. Such attitudes, though, have to be contextualized since they are typical of the age.

### Hindu Nationalist Movements

Although some women have undertaken a more militant stance in recent Hindu nationalist movements by participating in communal riots, they are still involved as wives and mothers. The claim of the Hindu Nationalist Party (Bharatiya Janata Party) that Hindu Universalism is the road to women's emancipation seems contradictory, since extreme Hindu nationalism enforces gender hierarchies. It appears that the 'new woman' the BJP wants to create shall exist only within a new form of patriarchy.

Article 41 of the Indian Constitution states that "the state shall endeavour to secure for the citizens a uniform civil code throughout the territory of India", yet the personal laws of the country remain subject to religious authority.

Gabriele Dietrich, prominent German feminist and women's rights activist in India, insists that women's rights are constantly and systematically violated in the name of freedom of religion; consistently depriving them of inheritance, divorce and self reliance.

She is at pains to think of any leader who would fight publicly, and at high cost, for women's rights at the expense of patriarchal controls upheld by religious communities.

### Pan Arab Nationalism

Two years ago at Concordia,

Tasleema Nasreen, the author of *Lajjia* (Shame) was heckled by a number of Muslim women. They insisted they were content with their position in Islamic society and that they did not experience the imprisonment she claimed to be typical of most Muslim women. They angrily denounced Nasreen's book, which exposes cases of brutality against Bangladeshi women, as a pack of lies.

Nasreen, however, was not seeking to impose Western concepts of feminism on her country, as was the accusation. She was arguing that women had very few mechanisms through which to report abuse, and therefore often suffered silently. She argued for an introduction of more legislation to protect women.

The fact that she was forced to flee Bangladesh with a 'fatwa' (religious death penalty) on her head, illustrates how her criticism of gender relations in Bangladesh was perceived by her opponents: as nothing less than an affront on religion.

### The African National Congress

For the first thirty years of the ANC, black women were excluded from full political membership within the organization. As wives they could join only as 'auxiliary members'.

According to Anne McClintock, writer for the *Feminist Review*, although women were granted full membership and voting rights in the ANC in 1943, their work was approved only insofar as it served the interests of the (male) nation. Thus their political identity remained merely supportive and auxiliary. The 'maternal' image of women was repeatedly called upon and prominent figures such as Winnie Mandela were hailed as the 'Mothers of the Nation'. McClintock also states that African women appealed to motherhood in order to fashion a non-racial alliance with Afrikaans women, to whom the political concept of motherhood was also applied.

In recent years, however, Black women have begun demanding the right to adapt nationalism to their own needs. They are challenging the misconception that feminism is anti-nationalistic, but can work closely with nationalism in promoting new ideas of the feminine.

Indigenous women's movements in non Western countries have often come under attack for advancing Western notions of gender. Memories of imperialism are still fresh in the minds of many nationalists who consequently view any attempt to 'westernize' as a contradiction of nationalist principles. An example is the recent demands by South African trade union women to arrest sexual harassment in the unions. These demands were denounced by male unionists as 'bourgeois imperialist feminism'.

Black women in South Africa were also initially suspicious of women's emancipation along the lines of Western feminism which they saw emerging from white neighborhoods, suburbs, continents and overall culture.

### Western Nationalism

Has the experience of Western women has been similar? Women's issues in Ireland are also marginalised in nationalist discourse.

According to Elizabeth Elbourne, professor of British History at McGill, "Up until at least the 1960s, it is a wide spread tendency that highly politicized organizations expected women to assume a subordinate role." Elbourne emphasized that since many nationalists see the nation as a woman, women have come to symbolize the nation.

### Sinn Fein

In Northern Ireland, the purpose of the Republican feminist agenda, as articulated by Irish feminist Claire Hackett, is to present a tangible and powerful vision of a future Ireland which brings equality to all its citizens.

She states that "the principle of

self determination would be applied to women in that we would have the right and ability to make real choices about our lives: our fertility, our sexuality, child care, the means to be independent and all the areas in which we are currently denied autonomy and dignity in our various identities as women." In her opinion, though women have begun to take a more active role, Sinn Fein is still a male dominated party, and as such, cannot always be trusted to make women's interests a priority.

Nationalist Irish identity is intrinsically tied to Catholicism. Lia Mills, author of 'I won't go back to it: Irish women poets and the iconic feminine' has identified three main figures of Irish cultural tradition: the poetic muse, the virgin mother and Mother Ireland/ Cathleen ni Houlihan.

Elbourne refers to the image of 'Cathleen ni Houlihan,' where Ireland is depicted as a woman to whom men make sacrifices. Mills feels that the rhetoric of the Republic idealizes women, whilst its policies on the whole, ignore them.

She has defined the modern nationalist agenda as emphasizing the family, rather than the individual as the unit of society. It has also recorded in its constitution that a woman's place should be at home. She claims that this feminine idea is being challenged and reversed by Irish women, especially poets.

### Black American Nationalism

The accusation that women are not being addressed or even recognized has also come up in the Civil Rights movement in the U.S.

Ray Murray, a Black history student and member of the Africana Studies Committee, comments: "Only in contemporary history are women's issues being properly addressed. In the past whether it be in the Civil Rights Movement or African Independence movements, women played an influential part in the resistance to white suppression, but were not recognized sufficiently. They staged strikes and resistances which were influential,

but they were discredited."

However, are the issues of Black women really being met even today? Marcia Ann Gillespie, editor of *Ms.* magazine, articulates her disappointment with the Million Man March.

She feels strongly that its purpose was for Black men to atone for their mistakes as family men. It was a self-focused effort to take back their 'rightful' place as heads of their families: a movement for the return to 'family values', which in practice has often been detrimental to feminism.

Gillespie continues: "Many men are pledging to take responsibility for reinforcing the patriarchal value system that led to both their angst and women's rage in the first place."

### Qu bec Nationalism

In Québec, women's rights are being increasingly addressed by the PQ government. The recent \$5 dollars a day day-care policy is an example. However, recent government statements such as the 'white women in Québec are not having enough babies' rhetoric suggest that Québec nationalism still attaches extreme importance to women as reproducers and preservers of Québec culture.

### The fertile Nation

Women, globally, are viewed as the reproducers of race and culture, and as such, nationalists are wary of shifting perspectives of the feminine, which may destabilize their agenda. The importance of the mother's nurturing instinct is perceived as vital to the identity of future generations, where nationalists feel that this nurturing instinct works best in the home environment.

Nationalist movements consistently draw on and glorify past ideals and institutions where women's roles have been clearly defined. Women, however, are attempting to free themselves of the stereotypes that constitute part of nationalist rhetoric. One of the most compelling difficulties facing feminists today is how to reconcile the anachronistic element of nationalism with the progressive nature of feminism.



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WHICH ONE IS DIFFERENT AND DOESN'T BELONG?  
 A) ANI DIFRANCO B) SARAH MCLACHLAN C) LIZ PHAIR D) LISA GERMANO

# Under The Rock

## Alternatives to Suzie Sellout

by Kim Valenta

In those first tense moments of getting to know someone, when conversation is still tied to the incredibly mundane, the issue of favourite music genre is invariably broached. And always, in response to my answer of "girl music" comes the question, "so, what... like Jewel and stuff?"

No. Not like Jewel and stuff. Not like Sarah McLachlan or Meredith Brooks or any of those other recent pop phenoms who happen to be women, and who also happen to give girl music a bad name.

These acoustic Spice Girls are giving a brilliant field an ugly reputation. By restricting their songs to love, some strange form of emancipation and sweaters, and by getting radio play they are soiling something beautiful.

What is this something beautiful? None other than the women bands and singers with enough talent and guts to keep it real. Following is a list of pop girl alternatives, who, in my humble opinion, are more worth your time and money than the whiny divas we've all heard more than enough from.

My favourite artist would have to be Ani DiFranco. There is nothing this woman doesn't cover. From love to politics, from abortion to lipstick, she rocks every world I've seen her enter. Even when she covers the heaviest of subject matters, she does so in such a humorous and personal way that it's

impossible to be turned off of any one of her many songs. Ani is working off of her own label, Righteous Babe Records, and has been doing so since the age of sixteen. Ani is prodigy through and through.

Meryn Cadelle is another important artist in my C.D. collection. Hailing from Ontario, she is primarily a spoken word poet, though most of her songs have music of some sort behind them. Cadelle would appeal less to boys than Ani does, since so many of her observations are genderspecific. She's great, because even when she does get political, it's never melodramatic, and when she gets personal it's a little more insightful and interesting than "I'm a bitch, I'm a lover..." Most importantly, she's hilarious, and her few serious attempts are well executed, more eerie than self-righteous.

Liz Phair is another singer who has claimed much of my time. She is so desperately female, in an almost embarrassing way (ie. the song "Flower", which ends with the words, "I'll fuck you til your dick is blue"). She seems to have very few hang-ups, and the ones that she does have are phrased so perfectly that they make you want them for yourself. She is probably the least political female singer in my repertoire, and is great as white noise when you're getting your war paint on. Shameless and perfect and overtly sexual enough to make Venus blush, Liz Phair

is definitely worth your time.

And finally there is Lisa Germano. Obscure goddess of Indie music, with a total of four albums to date. This girl is harder to find than any of those mentioned above, and when you do find her, she is usually rather expensive. Lisa Germano is every twelve year old girl. With tracks such as "You Make Me Wanna Wear Dresses" and "Geek the Girl", she is an unsullied product of North American girl socialization. She is the one to listen to when your feeling sorry for yourself and it's dark and none of your friends are home. Again, she is rather gender-specific. Her lyrics are simple as is most of her music, and therein lies the power of Lisa, melodramatic and beautiful, in a rainy sort of way.

Okay, so printing little bios about every favorite singer of mine is as close to arrogance as you can get. But if it helps any single girl find a decent counterpart to current girl pop, then my work here is done. Though the field of female music is expanding, it is still very limited (not to mention underrated), and every last one of the hidden greats needs press of some kind, (which is why I refrained from mentioning Sinead O'Connor, PJ Harvey and Suzanne Vega, also personal favorites). Hopefully this'll inspire you to check at least one of the above out, and broaden an audience that needs broadening.

Department of Physical Education

## September 1998 NEW COURSES

### 434-300A Special Topics: Sport and Society

Most individuals encounter elements of sport in their daily lives as either participants, spectators or consumers. Both the positive and negative aspects of sport and its influence on the varying elements of our social lives will be examined. The approach will be diverse, encompassing psychology, sociology, anthropology, political science, history, physical education and journalism.

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### 434-330A Physical Activity and Health

This course will examine epidemiological and experimental approaches to physical activity, health and well being. These will include the impact of physical activity on coronary heart disease, cancer, immune system function, obesity, diabetes, blood lipid metabolism, and psychological functioning. The impact of regular activity on economic benefits in the work place and health care costs will be examined as well as issues related to exercise prescription and exercise adherence.

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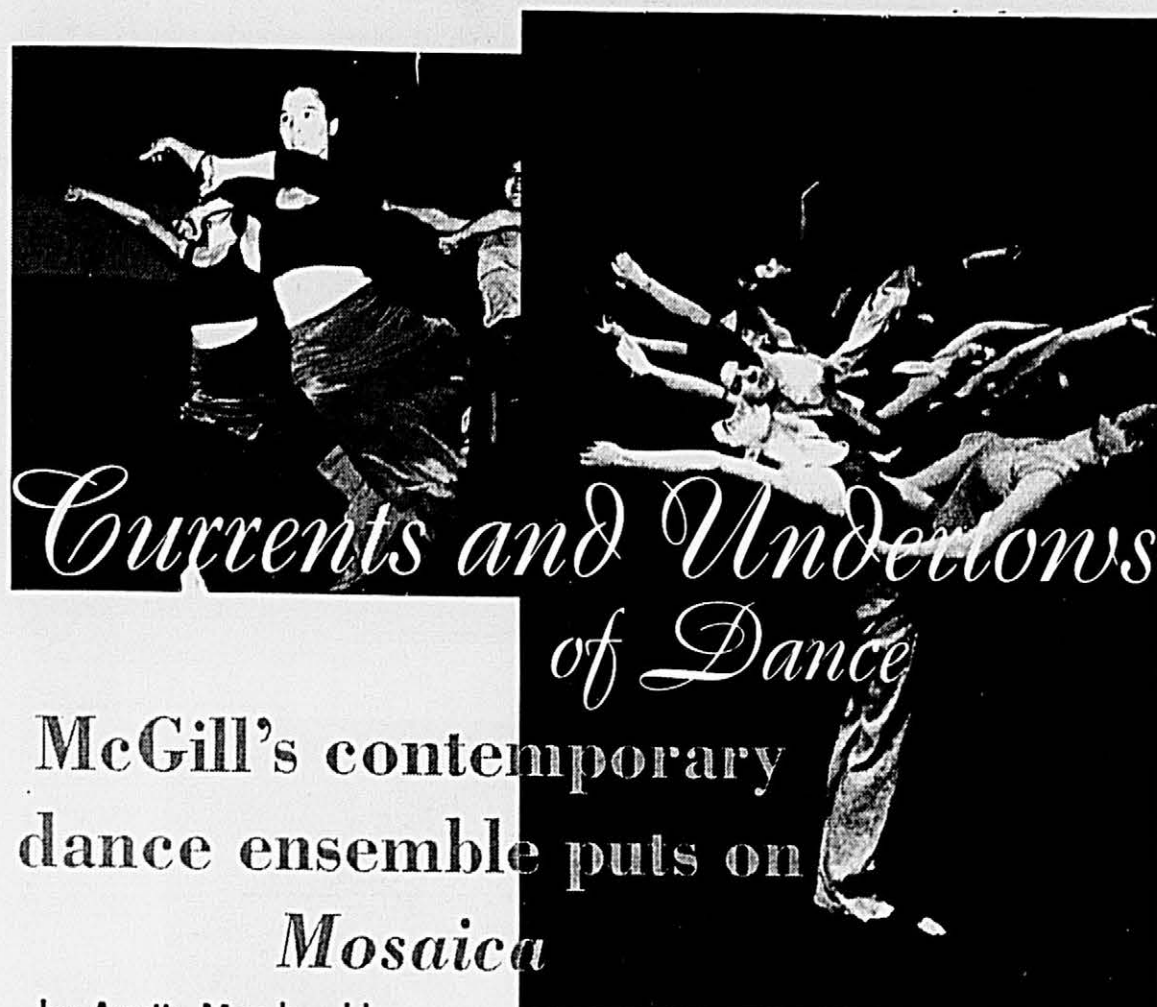
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by Austin Macdonald

Don't ask Chloe Plaunt what modern dance is. She is not willing to delimit her art into a few terse sentences which will make it more understandable for the unacquainted – and rightly so. Defining modern dance is particularly difficult, if not futile. This obstacle is unsettling for reporters who like straight answers to their questions. One way to uncover the elusive nature of modern dance is to see *mosaica*, a performance put on by the McGill Contemporary Dance Ensemble. Aptly named, *mosaica* presents several pieces which reflect the different currents in modern dance and serves as an accessible introduction to the art form.

Plaunt, who is one of the coordinators of the McGill Modern Dance Ensemble, points out how *mosaica* is representative of the group: not only is the performance the culmination of their efforts which began with auditions in September, but the pieces are as diverse as the dancers who form the Ensemble.

The company's twenty-one women and one man come from a wide range of dance backgrounds. What brings them all together, is a love for dance and the opportunity to be closely involved in the final expression which is *mosaica*.

Each of the nineteen pieces is freely conceived by a member of the company according to their own artistic inclination. The varied types of dance performed reflect this creative license. Plaunt believes that the freedom which the Ensemble gives its members, through dance, is unique on campus.

Be that as it may, *mosaica* is an honest reflection of the Ensemble's work. Most of the pieces are clever and help to answer the question: "What is modern dance?" To focus on the individual performances and to elevate, or denigrate, any one of the dancers would be missing the point. To say that the Ensemble includes some dancers who have great presence due to several years of formal training only highlights the fact

that others may have only recently found their presence and are expressing it for the first time; this too is part of the *mosaica*'s honesty.

Highlights in the first half are "Another 'Love' Thing" and "Rejoice in Spirit." If at intermission you still feel uneasy, restless, or confused about the essence of modern dance, stick around. The second half opens with a well choreographed and executed dance entitled "in a confused obligatory manner;" the show culminates with two pieces: "Holomovement" and "Endless Awakening." And if you are searching for an indicator as to how far the whole company has come, you need only compare the opening number with the closing one.

*Mosaica is in its last of a two week run. Performances start at 8:00 in Player's Theatre, Thursday April 2 through Saturday April 4. Tickets are \$6 for students and seniors, \$10 general admission. For reservations call 398-6813.*

## Events

Friday April 3-Sunday, April 5

Social Ecology and Education: 8th Continental Conference on Social Ecology. Concordia University 1455, de Maisonneuve O. Call 848-7585 for more info.

Saturday, April 4

Internet Demonstration at Atwater Library Computer Centre, 1200 Atwater Avenue 1-4:00 p.m. Call 935-7344 for more info.

Tuesday, April 7

Have a creditor proof your asset! An ounce of prevention is worth a pound of cure! No one is safe from bankruptcy and insolvency! Consider attending this presentation of

the McGill Society of Montreal. Martlet House 3605 de la Montagne 6:30 p.m.-8:30 p.m. call 398-5000. \$5.00 per person.

Wednesday, April 8

LBGTMM will be participating in the National Day of Silence campaign to recognize the historical silencing of queer voices in our society. Call 398-6822 for more info.

McGill Choral Society presents "The Chichester Psalms" and a selection of gospel music at St. Denis Parish at 7:30 464 Laurier Ave. E. General: \$7.00; Student/Senior \$5.00. Call 398-6814.

Tuesday, April 14 -Thursday, April 16

Computer workshop: Arts computer lab, Stephen Leacock, room 111 6-8:00 p.m. call 398-5000 \$100.00 per person.

Tuesday, April 28, 1998

Win-Win Negotiations for Women 6:00 p.m.-9:00 p.m. Martlet House 3605 de la Montagne call 398-5000 \$35.00 per person

Ongoing

Peer health education is looking for interested applicants for next year. PHE members run events and workshops all next year around the health issues of importance to students. Submit a CV and letter of interest to box 79 or call 398-6017.

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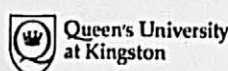
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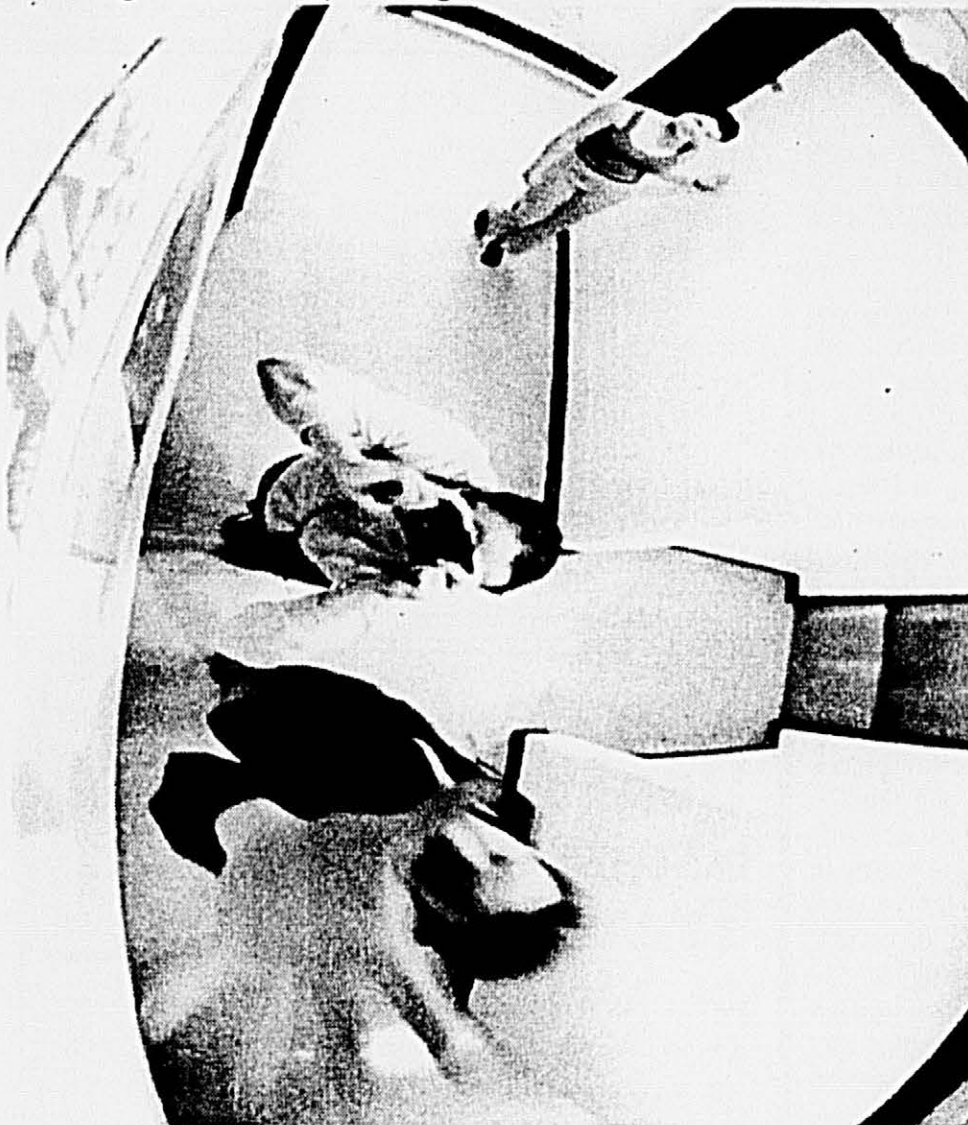
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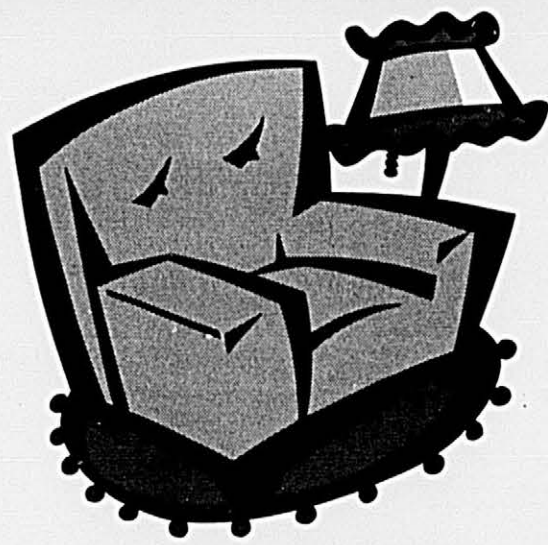
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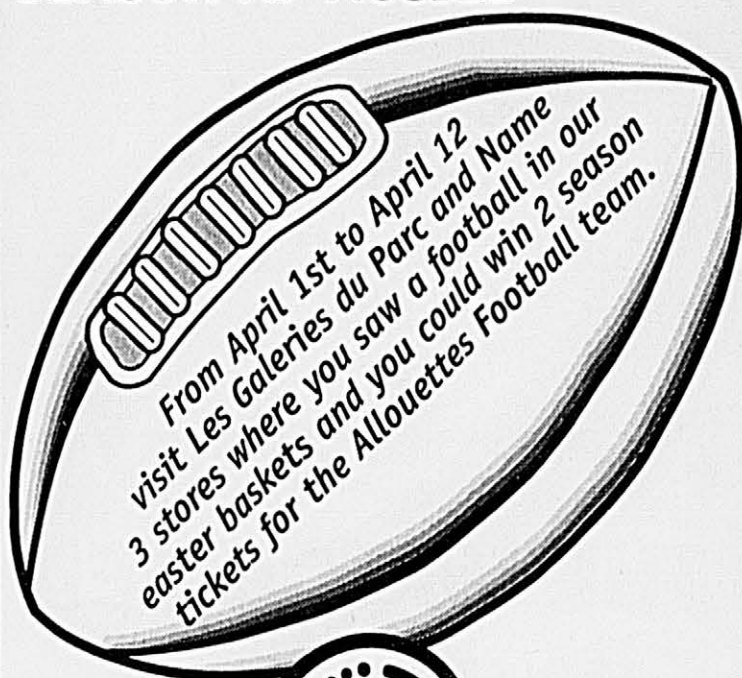
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*Said...*

Editorial

Wide Open Spaces

Book service gives student

By Roberta Laucke

September, the Students' I wh

Bennett

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# MEDIA ISSUE

torting the labour movement

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celui-ci:  
Guatemala: extermination des  
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en vingt mille en quinze ans).  
Nicaragua: agression par les  
forces «contras», financées par  
le CIA.  
Guerre civile au Salvador: ex-  
écution d'escadrons de la mort,  
attachés à l'extrême-droite,  
à leur compte, plus de 35  
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défenseurs des droits de la per-  
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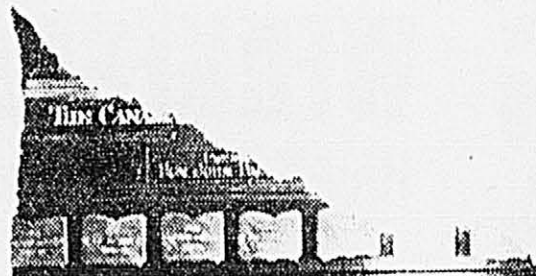
-Baloutches contre  
l'Afghanistan: sans commen-  
taire?  
-Kampuchéa (anciennement  
Cambodge): Vietnam contre  
trois mouvements locaux, dont  
les Khmers rouges.  
-Birmanie: guerre civile  
régionale.

-Afrique du Sud: guerre  
civile?  
-Zimbabwe: rebelles ethniques  
financés par l'Afrique du Sud?  
-Sri Lanka: affrontements inter-  
communautaires.  
-Guérilla en Colombie.

Je voudrais par

PASCALE ALPHA

fois plus de femmes que c  
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Kampuchéa: extermination des  
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Nicaragua: agression par les  
forces «contras», financées par  
le CIA.  
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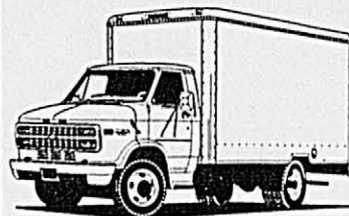
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# Comment

"Media" is admittedly a broad topic. And so, fittingly, attributing a central, common thread to the range of articles here is an improbable task. If we understand media to be a means of expression - whether that be photography, speech or print - then a primary concern of critical audiences should always be the problem of media in relationships of ideology. Given our cranky statement of principles, it's theoretically impossible to write for us without recognizing the "inherently political" nature of all "events." More precisely, however, it should never be forgotten that the position of a speaker towards discourse is always informed by a wide-ranging set of convictions. To remain unaware of this is to resign oneself to a position of ignorant recipient (or, alternately, speaker), regardless of whether the communicated message is "wrong" or "right."

The articles in this issue, in various ways, touch upon an interest for the "how" of media's significance in communication. Whether *Hour's* Gaetan Charlebois has been barred access to Centaur Theatre (p. 5) or CKUT has been operating as a significant alternative voice within our radio culture (pp. 12-13), both articles addressing these topics

reflect a concern for the nature and implications of communication and/or communicative methods.

Other writers focused on the development and in some cases, demise of media. Project Censored (p. 17) cites the stories which the mainstream press failed to cover over the past year (we must include the *Daily* in that group). The potentially crippling future of performance art is also considered (p. 4) and linked to the experience of other experimental art.

Media is precarious, and appropriately, this issue bookends a year for the *McGill Daily* which could be accurately described as such. The *Daily* survived (once again) a challenge to its existence when a group of student councillors attempted to pull out the financial rug from underneath by proposing an opt-out clause for students. But regardless of politics or ownership, it seems no press is immune from threats to editorial freedom as the recent *Tribune* fiasco reveals (see Hyde Park, this page). Often, to enter the fray of media "issues," one has to look no further than inside the Roddick Gates.

Julien Lapointe & Sonia Verma

## HYDE PARK

### Trib Talks Back

It was a complete surprise to the *Tribune* board to see a back page ad in our own publication condemning 26 issues of the newspaper - 26 issues put together by a volunteer staff of editors, writers, photographers and production personnel and paid for by all McGill undergrads.

SSMU VP Internal Affairs Sarvesh Srivastava has a mighty big bone to pick with the *Tribune* - and he used students' money to see his own personal agenda in print. Everyone should be aware of the sly, underhanded way the VP was able to get his ad published: claiming he was too busy to meet our Friday deadline, Srivastava postponed submitting his ad until minutes before the paper went to press. The VP Internal only provided the *Tribune's* ads manager with a disk - not an uncommon practice, but one that he took complete advantage of. He also wanted to ensure that he had the last word by printing his ad in our last issue of the year. This abuse of power and abuse of trust is sickening but not completely unexpected - Srivastava probably knew that there was no way in hell it would get published as an advertisement if seen by any *Tribune* editor or our ads manager. Considering that the *Tribune* has an Opinion section, we can only speculate why Srivastava chose not to submit a 500-word Stop the Press, which we most certainly would have run, instead of spending \$400 of students' money.

This is not the first time Srivastava has tried to leave his sweaty print on the *Tribune*. Despite his hope that "the new *Tribune* Editor-in-Chief, Jason Sigurdson, will be better able to represent the needs of students in first determining what is newsworthy and then have

the ability to accurately and fairly portray it," Srivastava singled out the news section in his ad as the source of the *Tribune's* "proven irresponsibility" - the section Sigurdson is responsible for. Given Srivastava's feelings about "news," it doesn't take a rocket scientist to figure out why the nom com could be motivated to interfere with Sigurdson's appointment. Srivastava took great pains to assure both Sara Jean Green, current *Tribune* Editor-in-Chief, and Sigurdson that he acted in a fair and democratic way during the interview process, but we know this is complete horse shit. Sigurdson was more than qualified for the position and his only opponent was a first-year student with no editorial or reporting experience aside from three issues of a highschool newspaper. Despite this glaring discrepancy in experience, the nomination committee chaired by former VP Internal Mark Feldman demanded a second round of interviews - something that has never occurred in the history of the *Tribune*. A hailstorm of controversy and plenty of back door politics is likely the only thing that kept some members of the nom com from ramming through their hand-picked candidate. Even before the nom com met for the second round of interviews, SSMU President Tara Newell told Green that "everything is taken care of" - implying that she had already laid the groundwork for a vote to endorse Sigurdson. Hardly "democratic" in anyone's definition of the word.

Coming back to Srivastava's back-page manifesto, we should point out that he is trying to sell a brand of "democracy" that isn't much different than the nom com charades described above - and he would likely stack his "proposed" Board of Directors with whoever it takes to tow the party line. It's pretty apparent that SSMU wants a newsletter - to stroke egos and gloss over executive decisions - instead of a newspaper. Certainly every newspaper in the world has made its share of mistakes, and the *Tribune* is no exception - but how often do you see a newspaper publisher take out an ad to call attention to his own concerns about content? For someone like Srivastava who knows nothing about journalism, it takes a pretty big ego to look at the *Tribune* and call it an utter failure. It's too bad Srivastava has no concept of a free press and cannot distinguish between critical reporting and "misrepresentation of the facts."

Sara Jean Green

*Tribune* Editor-in-Chief 1997-98

Jason Sigurdson

*Tribune* Editor-in-Chief 1998-99

lished.

I must acknowledge the tremendous privilege of knowing these individuals Donald Hebb for influencing me tremendously and the contact we maintained over the years, Hugh MacLennan for his fascinating talks and being always welcome in his home, Alec Lucas for always having an infinite amount of time to talk with me and encouraging me to come up to his office anytime David Smith for all his kindness, patience and remarkable letters to me and to Claudia Mitchell for her enthusiasm, encouragement and support that few could ever hope to equal. To all the wonderful students, faculty administrators and staff who helped in small and not so small ways by their kindness

Let me leave you with the words of Professor George di Giovanni seek each second and fill it with infinity.

David Sommer Rovins  
Graduate Studies

## The McGill Daily Culture

volume 87  
the fucking  
last one

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## Letter

To the Daily,

I want to thank the many individuals that have helped given me the confidence to go on to Harvard and do research on world peace. To Julien Lapointe for all his patience and informative instruction. Indeed he is a reflection of everyone I met at the McGill *Daily*. I admire their equalitarian and cooperative attitude. There are two qualities at the *Daily* that I wish all newspapers would adopt that of printing all letters to the editor and having open staff meetings. It is ironic that while doing an article on the self censorship of the media for this issue of the *Daily* my article on the mission of the University was not printed in this week's issue of the *McGill Tribune*. I regret that the views of our three top administrators Gretta Chambers, Richard Pound, Bernard Shapiro, these distinguished Professors Bunge, Di Giovanni and McGillvray as well outstanding students Thalia Lewis, Meaghan Obee, and Karen Bardsley, and these two perfectionistic workers Angelica Fotopoulos and Michele Rossi were not pub-



# Exhibition of the I nane?

## The Past, Present, and Future of Performance Art

by Tal Pinchevsky

Over the course of history, the academic legitimization of several different art forms has subjected artists of every genre to intense formal training through programs and institutions in the hopes that their creative potential be realized. However, beneath the conventional plains of society, there lies a depth which catalyzes a far more introspective and free-form of artistic expression: the fringe performance art movement. It is this performance art, with infinite boundaries and very little commercial aspiration, that creates new genres that can be void of such formal training.

The history of this community, free of any authoritative and societal constraints, can be traced as far back as 1848, when seven men in England formed a brotherhood dedicated to an aesthetic movement known as the Pre-Raphaelites. The intentions of this underground group were to redefine art and, by ignoring any and all formal or "legitimate" art forms, they helped shape the more modern era of performance art. Upon initial impression, the pre-Raphaelites do not seem all that ground-breaking. But, looked at from a more historical perspective, the genuine ideas expressed and the great art that emerged from this faction can be seen to have inspired an emulation that would, by the mid-Twentieth century, produce an artistic revolution.

Following World War II, a disillusioned group of artists, primarily writers, came together to profess a philosophical detachment from

conventional consumer society while affirming a social, sexual, and spiritual shift. These social exiles, known as the Beats, fled towards the underground in their creation of literature founded in variables such as Zen Buddhism, jazz, drugs, and a

an attempt to broaden my taste for performance art, I attended a show advertised as an all-female spoken word spectacle. The performances turned out to be multi-gender and entirely musical; not void of convention, as I was expecting, yet entertaining enough to maintain my interest

Craig Webster, a former partner in the now-defunct Abacus Entertainment group, who has helped in the production of several performance art shows, notes that music does still have a fairly vibrant role in the genre. "Most Montréal spoken word artists

tend to go for a cabaret-style performance" notes Webster. "For a lot of them, it just makes more sense to not only use poetry as a medium." Webster notes the added dimension of music especially in a commercial context. Music, as a non-linear form of expression, allows for a greater variety of performance, which the public is sure to receive better. Therefore, as the movement moves slightly towards a new ulterior commercial goal, a certain amount of compromise takes place.

Regarding mainstream and academic legitimization as the source of creative decline in such underground scenes, Webster brings up the example of jazz. Over the past several years, the genre has been tainted by such legitimization. This revered musical form has deteriorated into a set of co-linear sects as style and exhibitionism appear to have sapped the music of any heartfelt sincerity or substance.

As for the more bizarre forms of performance art, it appears that even they are attaining a semblance

of acceptance and, yes, even the dreaded I-word, legitimization. The Cleveland Performance Art Festival, an annual event, has handed down a set of, not stringent, yet advisable guidelines. These guidelines state that 1) a performance art piece must be unprecedented, 2) it must be difficult to censor, and 3) it must be produced in a coffee house setting. These and seven other guidelines make the genre far less free-form.

Because this scene is so fringe, the more bizarre a piece is, the more artistically viable it becomes. Anything that one could not understand as a spectator simply solidifies one's place in society as a common simpton, bereft of any artistic imagination. By this rationale, the better part of this planet's population is ignorant, unimaginative, and uncreative.

analogous performance, but I can't, as a common spectator, find what it is; nor do I have any inclination to attempt to do so.

While it is clear that there is good performance art, which moves someone emotionally while expanding one's perspective on a particular issue, there is just as much equally bad art that is simply pretentious and without any artistic merit. Webster attempts to explain this distinction by noting that most performance art is a marriage of performance and literature. A good performer can encompass both of these media very well while others might only be able to efficiently present either/or, and, some, neither/nor.

As easy as it would be to criticize artists who simply don't appeal to me, there remains the far greater issue of finding

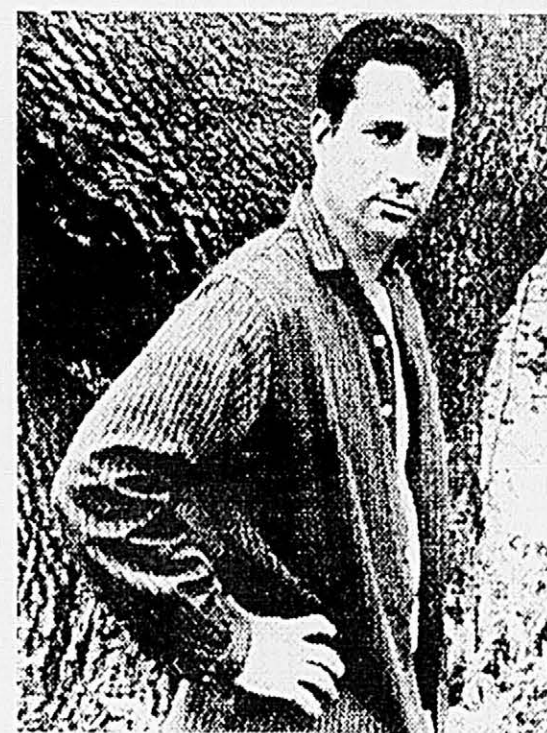
audiences. There are several great poets with very little performance capabilities and many performers who lack any poetic sensibility, but both have to find the audience best suited for them. There are many great artists who still haven't found their audience and, in the end, they suffer and their art suffers.

While it appears that performance art is

moving from the underground to the forefront as an accepted segment of the artistic community, it appears that this legitimization holds the same future as it once did for jazz. The genre is doomed to become a sterile and callous movement that will lose the better part of its substance that once seemed so potent and profound.



ALLEN GINSBERG, GREGORY CORSO, AND WILLIAM BURROUGHS



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Gillian Dyson is a performer from Hull, England, who was one of the more popular performers at the Cleveland Performance Arts festival. Her act entails building a large leaning wall of discarded wooden planks and supporting it with her body until it causes her to collapse. I'm sure that there is some sort of underlying message to this quasi-



# Media Power over Art

Comment on the Hour-Centaur controversy

by Alex Halperin

A cartoon in a recent issue of *The New Yorker* had a lawyer talking to his client saying something to the effect of this: "Don't worry they're eliminating the jury, so the media can try you." These days, this doesn't seem as absurd as it might have a decade ago. The power of the media is growing due to new fangled ways of reaching us, and the continuing reign of television in the daily lives of North Americans.

Recently, a controversy in Montréal called the alleged supreme power of the media into question. Gaetan Charlebois, theater critic for Montréal's alternative weekly *Hour*, gave an exceedingly unfavourable review to a production of *Twelfth Night* staged in "a *Gone with the Wind* setting" by the Centaur Theater. He felt the production was "philosophically misguided" and claims as well to have received the support of three members of the production.

Charlebois had previously had similar encounters with the theater, and three weeks after the production closed, the company revoked his complimentary critics tickets to upcoming Centaur productions. For a period The Centaur had also removed *Hour* racks from their lobby, but they have returned. Gordon McCall, artistic director of The Centaur and director of the production in question, could not be reached to comment on the matter.

There have been many cases when in an effort to boost initial ticket sales theaters have not allowed critics to attend performances. However, the media is so prevalent, that in those cases we have no choice but to wonder what is wrong with a play (or movie or exhibit or anything else), that will not allow for the initial criticism that has become as much a part of a play as rehearsal.

However, this scenario is different: it is an outlash against an individual rather than the media at large. Removing Charlebois' critic's tickets is a selective and vindictive action, but is it a justified one?

Clearly if artists could select

which critics would review their material, the public would only get a narrowly personalized view on art. But without artists having the selective power (at least enough to shut out one critic) the media goes unchecked, save the public who hopefully (but it seems unlikely) stops using a source of information that's been known (though not necessarily in Charlebois' case) to lack professionalism.

While there has always been a backlash of artists against critics, the journalistic media bestows great power on art. A strong review from a prestigious newspaper or magazine is excellent advertising and excerpts from reviews are widespread in advertising. Even with a negative review, the media nonetheless provides a given work exposure.

Artists who decide not to be reviewed by newspapers, magazines, radio, television etc. do not benefit from the wide audience the media has the potential to give them. This is fine for some who may not desire large followings or have other ways of making themselves known. But for a major theater company it seems detrimental, for while they have discredited (and been discredited by) Charlebois, they lose the consistent publicity he gave them.

The Centaur's has proven that, if necessary, art can detach itself from the journalistic media, or so it would seem. After they attempted so, the event became somewhat of a media circus, though Gordon McCall refused to talk to *The Globe and Mail* and other sources, maintaining a policy of art prioritized over the journalistic media. Art and the journalistic media have become too closely tied together for either one to detach itself from the other (not that the media would ever want to). On the rare occasions, mainstream art takes a stand against the media which guides it, and then we see a glimpse of an ideal when people chose their art without the aid of critics. But as we see in the articles and news spots, which have erupted all over Montréal, the media would never allow it.



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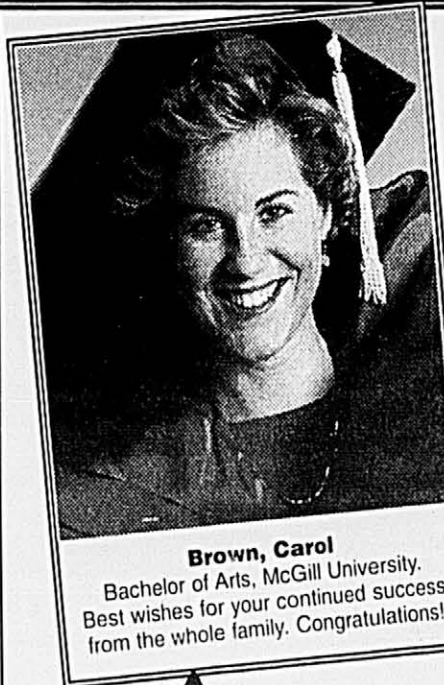
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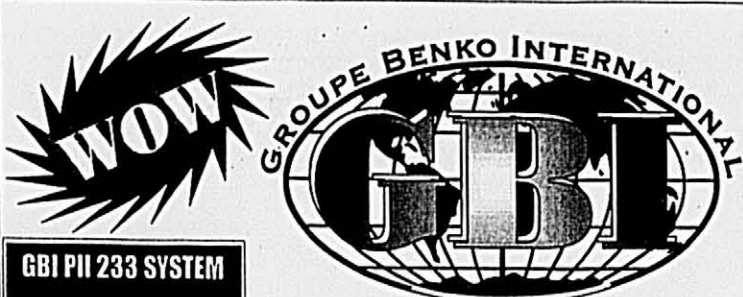
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# Avant Garde In Absentia

## The music of the future: sans composers and musicians?

Beyond the "alternative" tag, which is mainly associated with rock music these days, there are also other genres of music, less known to general audiences, but appreciated by a small handful of adepts. Yet these genres have nothing to do with popular or rock music, being related instead to its more "serious" (if I can say so...) relative, concert music, too often erroneously related to as "classical" music.

What kind of link can be made between concert music and alternative music? At first glance, none. But that would be overlooking an important variable of all musical process, the musicians themselves. Just as alternative rock musicians have sought new messages (whether they be anarchist, spiritual or anti-materialist) and new ways of conveying these messages

to an audience, the contemporary concert music avant-garde has also pursued these goals, with, all will convene, varying results (If you are not familiar with avant-garde music, the McGill Contemporary Music Ensemble is giving its last performance of the season this Thursday in Pollack Hall).

The quest for new sound has, in the middle of the century, triggered in concert music what some call the electronic revolution. The perfection of recording techniques, especially the tape recorder, and the emergence of the computer later on made possible the creation of wholly new, artificial sonorous objects. As a result, musicians were forced to redefine what instruments were exactly and a new aesthetic slowly emerged as new sounds found their way in the musical lan-

guage. The electroacoustic devices developed have been used to create music to be performed in various ways. Either the machine performs the piece alone, without human accompanists, or is combined with more traditional instruments, or, thirdly, as a way to shape the sound generated by these instruments. And of course this hasn't been restricted to the realm of concert music: guitar distortion, MIDI keyboards, computer games soundtracks are three simple examples of how electronic interacts with more widely known genres nowadays. *Le Festival Musique au Présent*, held in Québec city from May 6th to May 9th, demonstrates these innovations in genres as diversified as progressive, jazz or actual music (with works by Frank Zappa, Phillip Glass, Ligeti, and Stravinsky).

It is now possible to generate music without a composer. Computer softwares can write pieces in the style of Bach, Chopin, Mozart, and sometimes push stylistic similarity to a level where audiences can barely distinguish the pastiche from the real works of the composer. An interesting trend in music generation lately has been fractal music. Those familiar with the world wide web may have encountered this phenomenon (if you haven't, you can check out [www-ks.rus.uni-stuttgart.de/people/schulz/fmusic/](http://www-ks.rus.uni-stuttgart.de/people/schulz/fmusic/)). From a simple algorithm, an entire piece of music can be generated by a computer, using the equation given to determine the number of voices, pitch, rhythm, timbre, etc... Other programs give the user more control over the music they wish to create.

But what is the purpose of these programs? Mass accessibility is one. With these softwares, any computer user needs only a minimal knowledge of music to create his own pieces. Granted, such programs cannot transform a neophyte into Beethoven over night, but they are well suited to business presentations, where background music in a multimedia project always adds a nice touch. It allows game programmers to instantly access an original soundtrack. Or it can just be plain fun to spin a quick tune there and then.

This sudden availability of compositional devices has on the other hand raised a lot of ethical questions for composers. Can machines work as or more efficiently than the human mind? If everyone can write music in her/his own room, what is the point of composing? The debate is still going on, with every composer having his/her own personal take on the matter. But so far, creativity has been a restricted feat of the human mind; it alone can generate new ideas, while the computer only assembles previous materials in limited ways. Avant-garde composition now is a search for new aesthetics and new ideas to express, or new ways to express them. In this the human mind is a step ahead of the computer, for ideas must first be conceived before being programmed. So far, the computer is an excellent tool and performer, but until a self-programming computer is designed, the mind will keep an head start on the machine.

Until April 22nd, you can get tickets for the eight shows of *Le Festival Musique au Présent* for a mere 28 bucks. That's right. If you make a quick calculation, it amounts to 3.50\$ a concert. Tickets can also be bought separately, but at a higher price. For information, you can call in Québec city: 418-643-8486.

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The termite, by nature, is sensitive to aesthetics, but scornful of culture. There is, for example, a marked difference between a Scorsese and the twenty-something hack who fashioned *Boogie Nights*. Whereas the former commits a sharp turnaround with *Kundun*, the latter is more content to drop pains-taking references to *Goodfellas* in his film. Olivier Nourrisson, a twenty-seven year old Montréal-based French born artist, has probably never read Manny Farber and I suspect he may even take indignation at being termed so categorically "a termite." But he's demonstrated a consistent detachment from tradition, in any sense of the word, and seems to live mostly for a constant state of activity and reinvention. He's spoken to me about his need to always travel, not wanting to stay too entrenched in one area for too long. This impulse may seem one of wandering, but he's also committed to finding places that suggest some sense of the future; he'll never return to Paris, where the culture of some several centuries of history looms over the citizens day-by-day.

It's a truism, of course, that these ideas (and perhaps ideals) inform Nourrisson's use of artistic media, not to mention the particular aesthetic and career choices he's made thus far. He's worked for the sado-masochistic film industry, has done impersonations of politicians, reprojected (a select portion of) the history of Roumania with Playmobile characters and punched the living daylight out of a renowned Rimbaud scholar (one Alain Borer). He speaks of his cultural heritage with a mixture of veiled disdain and somewhat scholarly devotion. He's familiar with the

works of Gilles Deleuze (co-author of *The Anti-Oedipus*) or Jean Baudrillard (*The Gulf War Did Not Take Place*) — French thinkers often erroneously referred to as "post-modernists" in North America, but also weary of the "post-soixantehuitard" (post-68) ambience weighing heavily over French intellectual circles, and to a certain extent over his peers as well.

## The Playmobile Roumania Did Not Take Place

Baudrillard's controversial thesis in his book *The Gulf War Did Not Take Place* (originally a series of essays in the French daily *Libération*) is precisely what the title states. He argues, tenaciously, that the Gulf War was in fact a "simulation of a war." The piece is also, by Nourrisson's account, an audacious commentary on the mass media's scale of influence over our perceptual reality. With nationwide audiences absorbing the daily televised spectacle of Iraq being bombed out, Baudrillard speculates over the authority with which we assert that any of this has really happened. Needless to say, Baudrillard's assertions have not gone down well with North American Chomskyite rationalists like

Art may rely on the concept of "self-contained reality", but it seems silly to populate this reality with children's toys. Moreover, the work subordinates actual history to its constructed nature as art, denoting both the power of media over life and that of the artist to reinvent life as s/he pleases.

The same notion runs through the rest of the Playmobile work. A faux-retrospective presents the life works of a Playmobile artist, as he traverses various periods in art history, including Impressionism, Cubism and the Abstract Expressionist schools of the mid-century (e.g. Jackson Pollock). The pastiche perhaps betrays Nourrisson's unease, as an artist, over the history of masterpieces having preceded him. The semi-parodic mode points to the desire to "take it all in." Media is

possibly a means of self-communication, as Nourrisson uses visual art to recount the history of visual art. But as well, like

Last year, he set up a stage on Ste Catherine, near the Fofoues Électriques, performing a show for the Montréalers-turned-spectators. As a charismatic but generic politician promising a vision for the future, he offered a pro-authoritarian model for future civilization, with shut-off prison-like cities and enforced police surveillance.

Christopher Norris or Robert F. Barsky. But the work belongs to a similar vein of thinking that has inspired Nourrisson.

At certain times, Nourrisson works with the awareness that media is first and foremost an instance of trickery. In the aforementioned Playmobile set-up, a segment was included depicting the death of the infamous dictator "Playmescu". Admittedly the shot of a Playmobile lying in a pool of blood was a poignant sight. But more intriguingly, the picture of the exposé Nourrisson showed me suggested the connection between artificiality and reality.

The obvious political (and satirical) ramifications of Playmescu's death are overshadowed by the implied critique of constructed reality.

history, media is self-existent: an entity driven by humans, yet paradoxically having a life of its own.

## Rimbaldian Ethics

Nourrisson almost made it by fluke as an artist. He told me little of his adolescence, but indicated that his choice to go to art school was almost by default; there wasn't much else he could think of doing. Admission obviously wasn't strict, since he claims to have written the entrance exam in mediocre French. But the school was a specialized one of some sort, since it focused primarily on cultural instruction and hosted such professors as the repu-



**Jean Charest: just another charismatic politician?**



# The Idiom of Termites

## Olivier Nourrisson, Montréal Artist with a Penchant for Originality

by Julien Lapointe

table Alain Borer. Nourrisson remembers having learned of, with one professor, turn-of-the-century avant-garde European cinema. The experience has influenced his predilection for marginal culture, which he remains faithful to in his work and lifestyle.

His ambivalence (and I believe contempt) for Borer lies in their wildly opposed views on achievement in the cultural field. Whereas Nourrisson has always moved away from the centre of cultural activity, creating his own spheres, Borer has devoted himself to one already respected discipline (namely, the life and works of Rimbaud). More problematically, Borer is building his reputation as an academic "on the back of" (Nourrisson's words) "an artist who always defied such conventions." Given that, it would be insulting to deem Nourrisson's fleeting lifestyle "Rimbaldian". But in his own way, he's probably indirectly rendered greater homage to the nineteenth century poet than the (albeit undeniably notable) academic works of the laureat grabbing Borer.

On a more personal note, Nourrisson and I had an extended exchange on my interest for Rimbaud. He attributed the author's remarkably precocious career to "having been in the right place at the right time", historically, culturally, socially and personally speaking. The comment is a little obvious and fair enough. Nourrisson, however, is interested in the larger dimensions that, quite simply, make things happen. Coming back to his seeking out of productive urban centres, his lassitude with Paris denotes an understanding that culture and the use of media grow out of specific locations and moments in time, not vice versa.

### Urban Imprisonment

"I'd like to create areas other than museums for art," he announces, explaining how cultural institutions have an odd way of harmonizing the often insurgent nature of artwork. If I remember correctly (the conversation took place months ago), he wanted to deposit a work in an airport, obliging the passers-by to take into account its presence amidst the surroundings.

He's created similar manifestations recently in Montréal. Last year, he set up a stage on Ste Catherine,

near the Fousfoues Electriques, performing a show for the Montréalers-turned-spectators. As a charismatic but generic politician promising a vision for the future, he offered a pro-authoritarian model for future civilization, with shut-off prison-like cities and enforced police surveillance. This portrayal is comparable to the situation in France of the *banlieux*: isolated suburbs for labourers and impoverished ethnic minorities. The *banlieue* is a contained dumping ground for society's "problems," who are left to mingle under police scrutiny in a largely internicine ambience (this reality was documented a few years ago, sensationally, in the popular French film *Hate*).

(Pushing the analogy too far would be problematic, though. Nourrisson's presentation doesn't seem to anticipate public reaction to such authoritarianism, whereas the many riot breakouts in the *banlieux* are examples of collective resistance against the repression).

In a certain sense, Nourrisson is like *Hate* director Kassovitz, importing French social reality into the cultural scene. The existence of the *banlieux*, in Nourrisson's case, is only implied. But, inevitably, the spectacle-like style of his presentation carries an element of commodification. Nourrisson objectifies both himself and his commentary. The scathing humour is part of the show, and Nourrisson's medium (concert-like street performance) blurs the distinction between the hyperbole of the performance and the element of heavy-handedness in his irony.

For observers in the street, the performance could be intending anything. Its caricatural nature could be interpreted as mere buffoonery, just as, although no one would take this with seriousness, rightist extremists may register some of the politician's comments approvingly. The only audience the show is addressing is whomever might be walking down the street at that particular moment. And that this took place in Montréal is what makes it so fascinating. Imagine staging such a show in a *banlieue*; the Montréal setting defines the presentation's implications and intentions, its inflammatory potential tempered by the public's level of political awareness.

### The Iconography of

### S&M

A chilling period of Olivier Nourrisson's life stretched over eight months when he was hired to make a video for France's underground S&M film industry. The husband of the dominatrix, who hired him, was a wealthy psychiatrist preoccupied with "the strings that tug at the human psyche." Nourrisson adopted a resigned role in filming the practises of the dominatrix, erasing himself behind the camera, hardly adopting any self-assertion, to the extent that, through his filming, he figuratively substituted himself to the position of a submissive.

In more than any other work I saw of Nourrisson's, the subject matter and circumstances surrounding it defined his relationship to his medium. This may be somewhat of a speculation, since I only saw excerpts of the raw footage and some of his experimentations with editing. But these excerpts testified to a disenchanting humility. You see the physical brutality unfolding on screen and get a sense of Nourrisson's presence, sitting at the back of the room and bearing his camera. When he employs a visual trick to evoke the perspective of the submissive, the disquiet of the self-identification is matched only by the effect such an instance must have on the audience.

The film's intended audience was of course aficionados of S&M, which makes bizarre the position of Nourrisson in its making. What seemed disturbing and sick to him (he tells me a story

"A chilling period of Olivier Nourrisson's life stretched over eight months when he was hired to make a video for France's underground S&M film industry."

of having returned home from editing one night to images of ex-Yugoslavia on the news; he felt only shock and disgust at his subjects,

who chose to suffer) was intended titillation to others. The clientele was largely privileged members of the upper-class with money to spend and a predilection for abuse that formed an odd counter-reaction to being otherwise so far up the social ladder.

I take that Nourrisson's particular views on the sadomasochism he studied won't be mistaken for a puritanical decay against the whole practise itself. For one thing, Nourrisson's agreement to make the film certainly betrays a certain curiosity on his part, one that was presumably altered as the film was realized. Secondly, Nourrisson's observations pertain to a very specific brand of S&M; the heterosexual brand existing among the upper middle-class. His opinion that the practise is class-based necessarily disqualifies any similar expression of imbalances of power in other spheres of society. But his awareness (though lack of detailed knowledge) of, for example, S&M in gay bars makes it clear that he's sensitive to the different dynamics implied in this interweaving of sexual pleasure in situations of domination/submission.

### Acts of Transformation

Olivier Nourrisson described his position as one of constant transi-



Photograph courtesy of Film Comment

ence. Most notably, he rarely bothers to think about his work. He's very driven by impulse and intuition, and the only period of his career he admits to giving much thought to is the encounter with the dominatrix. His disturbance over the insular envi-



Jean Baudrillard, from *Baudrillard: A Critical Reader*

ronment he shut himself into remains with him even years later, and has definitely warned him against the state of abandonment with which the submissives have submerged themselves within the milieu.

He seems at times to slip into a role of anonymity. For his politician, he converted himself into someone else - a stereotype. There was an omniscient nature to his narrative account of the Playmobile world. And, of course, his filming of sadomasochism was anything but personal, at least in the autobiographical sense. Of course, his work is always informed by a subjective position, but at best, he seems to be working towards becoming someone else, though only temporarily (again, a Rimbaldian tendency).

Media, whichever form it takes, is means to him for self-transformation. And this pleasure of self-discovery soaks into almost every aspect of his life (from what I've observed, at least). At a party, once, he played a joke by engaging in some bizarre performance. Raising an octave and speaking tempo, he took a bunch of boxes and started repiling them over each other repeatedly. His gestures were mechanical and facial expressions childishly jovial.

The next day I noticed a copy of Guy Debord's renowned critique, *La société de spectacle*, lying around his place. I'm amused with the irony of the situation; generally speaking, Nourrisson seems to be playing with the idea of spectacle creatively.

Olivier Nourrisson is currently participating on the preparation of an alternative periodical entitled *Lash Zone*.





by Matthew Murphy

Arriving in Montréal, and after having discussed radio here with others, I noticed the quality of programming is bemoaned by most. Many know the shows that are informative or entertaining are rare, as a rule of thumb, because they lie on the outskirts of the schedule. Hearing truly new and innovative music is probably symptomatic of a messy daily schedule, or vice-versa. A healthful diet of radio feeds on the least attended time-slots, and is therefore an irregular one. Listening to accessible daytime radio, on the other hand, one hears the medium move into the most mainstream music, politics, and commentary. The issue at hand, for the radio-conscious, is how the medium is informing or misinforming the Montréalais identity from day to day.

### One Acronym Fights Another

Topical examples of this abound in the Montréal media. The city has a raised interest in the radio, due mostly to the lingering, now only somewhat sensationalistic, Howard Stern controversy.

CHOM (97.7), which carries Stern, is fighting the CRTC and the CBCS over the possible depredation of their greatest draw. By stepping in to save virgin Canadian ears from scandal, the CRTC has focused media attention on itself. National newspapers and TV reported on a local radio story, and the curious listeners joined those already conscripted to the Stern show.

The reason for the CRTC stance is clear. For example: one show included Stern proposing, in all seriousness, that "Indians" (presumably First Nations people) left babies with Cerebral Palsy to die in the snow and that all should do the same. Stern then extended this policy equally to all "defective children." A sidekick piped in with anecdotes of drowning her white-

furred, and therefore mutant, German Shepherd. Commentary is jocular, but obviously the show's influence cannot be innocuous.

At the height of the Stern contention, the station claimed accordance with the Canadian Broadcasting Standards Council codes, clearly violated by the above. Also, CHOM listeners were invited to casual plebiscites: to phone in should they "have a positive comment concerning the station" or "a concern about the programming." Calls poured in, and as the station broadcast implied, the only opinions aired were either 1. positive comments or 2. positive comments veiled as concerns, not about scatology, but about freedom of speech. I did not hear a single antagonist stance in the mess of pro-CHOM polemics.

Despite my numerous attempts, CHOM representatives could not be reached for comment on their position. Carrying the show puts CHOM in the awkward position of defending a man who insulted francophones and the province on air. A station already targeted to anglophones, it is contributing to the misunderstanding and polarization between English and French. By carrying Stern, CHOM to some extent endorses his bigotry and racism, often expressed against the French, and it introduces it to listeners in a daily routine.

### The "T" Stands for Varie-"t"

Despite celebrating its tenth anniversary, McGill's CKUT 90.3 was overlooked as the flurry of media attention flew to Stern's loudmouth, imported from over an international border hundreds of miles away.

Not nearly as debated as Howard Stern, CKUT is still prominent in discussions of media informativeness. At McGill university's spot on the dial, it is Montréal's strongest lightning rod, tapping

into most facets of the city's culture. It features shows that are not only for or by the students, and some that even began with the station. One such show is *Dykes on Mykes*, a touchstone and leader for the lesbian and feminist movement, which celebrated their co-anniversary with CKUT with a retrospective. A ten year history provided an interesting context to examine changes in attitudes over time, emphasizing victories in the political arena and society.

To Matthew Watkins of CKUT's *The Weekend Edition*, "in some way every hour of the schedule represents a community, and each is a little community with in the larger community of CKUT... a station, in general, much more grounded in Montréal."

His news-format program "looks at global questions such as the consequences of the IMF bailing out Korea, or the effects of sanctions on the people of Iraq, news which is not coming out anywhere else."

Watkins aims to give students a rare opportunity to hear news undiluted and an analysis of those facts.

Issues at home are also investigated on the show. For the Plan G Action of November 3rd, Watkins' show presented listeners with an "anarchomontary...a collage of interviews, recordings, sound-bites, and the concerns of organizers." Thus, an important community run event, "which caused less than a blip" on the national or local news scene, was brought home to Montrealers.

Due to its variety, it is hard to encapsulate CKUT programming. Included are shows for the homeless (*Voice off the Voiceless*) and ones that allow even CEGEP students sound off (*John Abbott on the air*). Schedules are easily available on and off campus, allowing you to plan your day around favourite shows. Mine include *Freezone*, *Stereophobic*, and *The Music of Sound*. Allowing names to be arbi-

ters of taste, *Butcher T's Noon Time Cuts*, *Entertainment Through Pain*, a n d *Bassbassasoukousoukousoundz* also sound fetching.

### Taking 90.3 Into 2000

To attract more consistent listening, CKUT is appealing to readers like you! In an interview, program manager Adrian Harewood admitted that 90.3's daily schedule is scattered and hard to follow. He revealed seminal plans to place ads in McGill newspapers listing the programming for that day (perhaps thinking that the Daily comes out once a day.) This will allow McGill students an easy and direct access to CKUT scheduling, and promote stronger attachment between student and student-community.

Not neglecting the hand that feeds it, CKUT relies on McGill as financial and workforce resource. "Internship programs that have always been in place are to be pushed more to students, adding to the already 350 volunteers" remarked Harewood. The work, he says can "heap experience and local awareness on sometimes isolated students." While striving to expand their market, CKUT stays fixed in the campus community. To accomplish this, the station combines radio program development and varied scheduling. Unlike CHOM, whose "Stern quick fix" is a step towards the dissolution of radio media integrity, CKUT has the holistic and inclusive representation of Montréal foremost on its mind.

CKUT has always broadcast a uniquely Montréalais perspective, but there is also talk of a web page to help reach a much wider audience. As culture standard-bearers, almost every race, gender, and creed is given air time, and most Montrealers have a reason to feel represented. On the Internet, CKUT will be accessible to outsiders curi-

ous about our perspectives on backyard or foreign topics, or simply about the forces creating the fascinating Montréal identity.

Managers at CKUT admit, however, that not every concern is voiced on air, primarily because every concern cannot be accommodated.

"The station receives several applications a week for new shows," says John Braithwait, a CKUT manager, "and each is submitted to a committee for final decision. The station first works with an applicant on their proposal, not to change the idea, but to help bring it to air."

New shows rarely appear, leaving the station to slowly evolve. Students and others more impatient about participating are very welcome to format shows and volunteer work. As both managers emphatically stated, just drop by to volunteer.

### It Rhymes With "From Sea to Shining Sea"

Also in contrast to CKUT, the CBC 93.5 FM, is (in)famous for continuous classical music, from early morning to late at night. Listening to CKUT is somewhat of a crap-shot, you never know what you might be tuning into. The CBC promises more consistency: a flood of foreign composers. However, in heralding itself as the national station, it still filters music played from that position. *Take Five*, from Montréal, will play Canadian orchestras and promote whichever opera Montréal's company may have on at the moment.

### News Radio

The 93.5 FM news is more national or global in scope, but the AM station readily substitutes with more in-depth regional reporting. CBC's AM 940 has more air-time to be much more Montréal-minded. Ex-



# alectics of the dial

ploring the rest of the dial is pointless: sports stations, American stations, and, actually, mostly American sports stations. Despite 940, the AM band is almost completely marginalized, and weighs in very lightly for Canadian culture.

Yet the CBC also can shine as a symbol of Canadian identity. AM and FM joined together (functionally, not technically) recently to aid those afflicted by the ice storm. During the week or so, the CBC dropped much of its national programming and thinned down to a schedule of vital informative or emergency broadcasts. The CBC, quickly trumpeted itself during a state of emergency as a singularly local forum and bond. As the only means of communication, for one ecstatic moment, radio became more relevant than television, newspapers, or the Internet.

## The Brand New CBC

In peace-time, the best that the CBC offers, and what many university students have stumbled across already, is a show that is as entertaining as it is informative. Late-night listeners across Canada are familiar with the program *Brave New Waves* (Tues.-Sat. 00-04hr), and most with the voice of host Patti Schmidt. Her group, Montréal's *Pest 5000*, is perhaps more familiar to those living here.

To her credit, Schmidt does not promote her own band, but rather plays music in need of consumer attention. When accompanying the already critical acclaim, the better sales due to air play is a boon to many Canadian bands. One may hail from most anywhere in Canada, and devoted listening to BNW will reward with a previously unknown local band to make you proud. Similarly, playing in a local band gives Schmidt an unparalleled view of Montréal indie-music scene, listeners natives to the city have the BNW as a tie to local culture.

Now captain of the program initiated fourteen years ago, Schmidt mused about their beginnings during a telephone interview, "when the Smiths were considered exotic." Now, in the days of Nike commercials appropriating Faust and The Verve, Schmidt feels a responsibility to profile the avant-garde, for as she knows, "the bulk of alternative music fans really care."

Schmidt, along with two other producers, illuminate obscure band, and decide on one worthy to profile. Interviews with Canadian film critics and 'zine producers round out the show. If responses to the show read on air are to be believed, the show is manna for starved listeners of the far reaches of the country.

Along with *Radio Escapades* on the week-ends, both programs, from Montréal and Vancouver respectively, showcase the best Canadian music you've never heard. For example, locals *Godspeed*, *You Black Emperor*, or B.C.'s *Mecca Normal* are underrated bands somewhat brought into acknowl-

edgment by the CBC. As the only government funded station, and relatively unshackled by ads or the corporate concerns of ratings and advertising, it has a freer reign in programming. While CanCon is omnipresent on the dial, CBC, as well as CKUT, are relatively clear of the ratings grab. Both stations choose to promote Canadian music, and culture, and eagerly establish Canada's burgeoning independent music identity.

## The Three Faces of Radio

It remains that Montrealers still wake up to Stern's opinions, sadly the most popular morning show in the city. His vague and abusive notions of this city led to an attack on French-Canada at the first mention of censorship or of being dropped. If not aware of the corruption of the show, listeners may internalize Stern's opinions into a self-deprecating Canadian or Quebecois identity.

This highlights the debate over

Canadian content at the heart of our media. Stations CHOM, CBC, and CKUT present divergent views of Montréal life, and as such are quickly obvious as the causes and symptoms of a schizophrenic and blurred Canadian identity. From CHOM, the loudest voice is the largest exponent of American racism, homophobia, and self-proclaimed, unabashedly ego- and Amero-centric.

Meanwhile, CKUT provides world news from a local, though never parochial, perspective. Afterwards, the issues of the day are discussed, by Montrealers with keen and diverse views. No such familiarity or dissection is offered by the national CBC or by xenophobic Stern.

You may read or see or hear less about it, but the Howard Stern Show is still on the air, and the CRTC is still fighting to take it off. The debate is the most recent and pertinent indication of the state of radio media. Not only is the show gaining a foothold, but careful attention must be paid to any of its' future

influence and imitation. CKUT heads into another ten years and a new millennium with exciting plans, and as always, the way will be guided by McGill students. The CBC, same as it ever was, will be kept that way with revenue from *Galaxie 30*, and will continue to offer *Brave New Waves*, etc. to insomniac or maniacal music connoisseurs, as well as excellent classical music for afternoon naps.

Though TV or newspaper interest in radio is waning, there is no reason to stop listening. A little attention and energy may be required, but it will always be rewarded. Howard Stern gives the impetus to question the standards of the media and our own values as Canadians. CKUT is the best forum for those values to be expressed, and for voices to be heard from every corner of the city. The CBC, while it does not provide detailed coverage of local issues, does provide a blanket coverage of national identity, reminding us more of the potential and scope of Canadian culture.

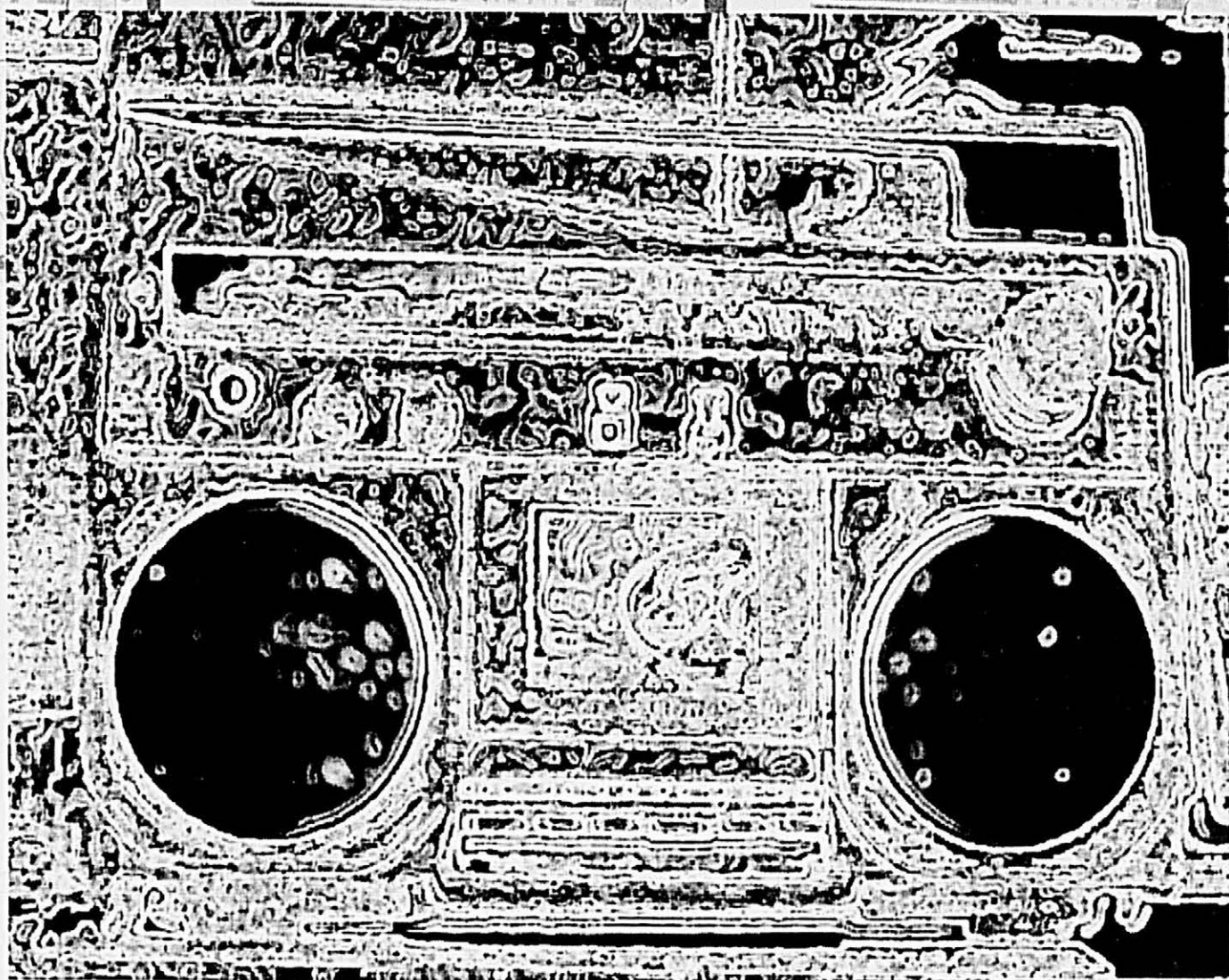


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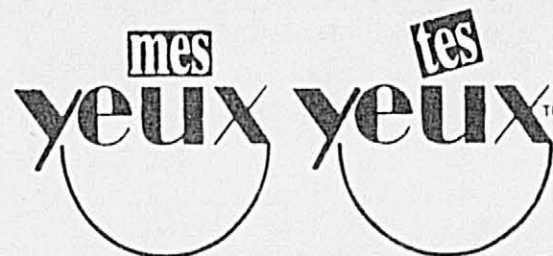
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THE COMPETITION BETWEEN MONTRÉAL'S TWO DOMINANT ALTERNATIVE WEEKLIES CONTINUES

# IS THERE A DIFFERENCE?

## The word on Montréal's weeklies Hour and Mirror

by Erica Lee

As the standard ABC clothes detergent question goes: Can you see the difference? But I'm not here to evaluate how well the Montréal alternative weeklies get rid of coffee stains on white blouses. I'm here to tell a story: the story of the *Mirror* and *Hour*. And from what I can tell, although the battle for supremacy between Montréal's most visible alternative weeklies hasn't involved anything severely dramatic, the relationship between the *Hour* and the *Mirror* is clearly a competitive one. Although readers in our age bracket seem to largely enjoy both papers without preference, there is an acrimonious history which still defines their relationship.

The *Mirror*, which recently celebrated its thirteenth birthday, is the more established of the two. So naturally, there was animosity a few years ago when the then-fledgling *Hour* ended the *Mirror's* stint of uncontested predominance in the local alternative media market. Because the new management of the *Hour* decided that the easiest way to launch the weekly would be to use veteran writers, the inception of the *Hour* came partially at the expense of the *Mirror*.

According to the *Mirror* it wasn't enough for the upstarts to bite their style- they tore off large chunks and swallowed them whole. *Hour* management "pretty much raided the paper," courting their staff in a man-

ner characterized by editor Annarosa Sabaddini as "slimy". Many of the *Mirror* staff ended up making the jump, taking their ideas with them. Among them was current *Hour* Editor-in-Chief Peter Scowen. As a result, the new paper took on a feel reminiscent to that of the *Mirror*. "Right now, they're where we were a few years ago", said the *Mirror* editor.

*Hour* management definitely had the *Mirror's* example in mind five years ago when deciding on a format for their project. The *Hour* was originally conceived of as a publication to fill the gap, stylistically and content-wise, between the *Gazette* and the *Mirror*- less staid than the former, but not as brash as the latter. (*Gazette* columnist Elizabeth Bromstein happens also to be a writer for the *Hour*.) While acknowledging some truth to the accusations of personnel thievery, the *Hour* calls the complaints of copycatting "sour grapes. It may have been the case two or three years ago, but the *Hour* has definitely come into its own".

While past *Hour* transgressions have not exactly been forgiven by *Mirror* staff, tempers have sufficiently cooled for both sides to take stock of their current situations, of which there is at least partial agreement on. There is convergence in the assessment that *Hour* is for an older audience- the people who

grew up with the *Mirror* and seek something else in their advancing years. *Hour* typically contains more "serious" news- greater coverage of politics and international issues, and "better writers," according to Scowen. The *Mirror*, says Sabaddini, is clubbier and more underground-oriented, with a focus on types of music and art forms not really covered by the *Hour*. However, the editors hold incongruous opinions regarding the degree to which the publications are in direct competition. "It's a different voice for a different market", says *Mirror* of the *Hour*. But according to the *Hour* editor, the two papers are very much alike in terms of both content and reader demographics. "There's not that much of a difference. It's basically two similar papers fighting it out over the same market."

This description of the two's current relationship is certainly very valid. Before having their differences pointed out to me, I didn't really notice any offhand. Maybe they tend to blend together seamlessly because they both come out on Thursdays. Upon closer inspection, however, I still can't spot any obvious changes from one paper to the other. And I'm not the only one- a quick survey of other media junkies as to which they preferred yielded "Huh? They're basically the same to me" as the most popular answer. A look at some re-

cent editions would support the view that the *Hour* and *Mirror* are more alike than different, and may even reverse their stated roles in some cases. Certainly it cannot be said definitively whether one publication is more underground or conservative than the other.

The April 2 *Hour* front page features relatively unknown NDG hip-hopppers Shades of Culture. After six years in the music industry, their latest release is on Greenland's 2112 record label, and it's safe to say that one would have to have a pretty thorough understanding of the hip-hop world in order to have any prior knowledge of the group. While the supposedly less clubby *Hour* lavishes attention on rappers few have heard of, it is the *Mirror* that appears to be trying to lure an older audience. By contrast, the same week's cover story on the *Mirror* is an article on Neil Jordan's film *Butcher Boy*. Not that Jordan doesn't deserve credit as an "alternative" film maker, but it's worth pointing out that his previous work includes *Interview With a Vampire* and *The Crying Game*, both of which definitely qualify as widely-known box-office successes. Also note that a review of *Butcher Boy* was given prominent space in the *USA Today*, the American national newspaper that's as mainstream as breathing. Further evidence disputing claims to clearly differentiated

roles for the two papers can be found on last week's front pages- the *Mirror's* footer promises that the bands Atomic Folk and Shades of Culture will "stop eating gas-station hot dogs long enough to talk about their new CDs." Coincidentally, the top corner of the *Hour* also tout an interview with the ubiquitous Atomic Folk- *Nuclear Winter: Atomic Folk rocket-launch sophomore*.

Further analysis of the contents inside yield the same results- many of the regular columns deal with similar subject matter in a similar tone- on the topic of clubs, 3 AM Eternal and Miss DeMeaneer both cover the same territory. Sasha and Josey Vogels- it's Our Sex Columnist vs. Your Sex Columnist. This week, Sasha counsels a bisexual man looking to get into the stripping business, and Josey's My Messy Bedroom deals with swinging. So who's more alternative? Who can really say?

In the end, both the *Mirror* and the *Hour* are enjoyable reads. Regardless of who came first or what they think of each other, they both provide acidic wit and commentary that's refreshing to hear. However, the *Mirror* has to get props for being the original. By the same logic, which claims that Puff Daddy wouldn't have a career if it weren't for '80s pop songs to rip off, *Hour* (even if you think it's better) would not be what it is now without the *Mirror's* precedent.





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# Comment

## Self-Censorship in the Press

by David Rovins

Each day, across the world, hundreds of millions of people turn to their newspapers for coverage of the news. In a democracy where freedom of press is accepted, we do not expect censorship.

I recently attended the largest animal rights protest in Canadian history. It concerned the seal hunt and the demonstration was timed to coincide with the federal Liberal Party convention in Ottawa, so as to influence their policy decisions concerning the protection of this animal. The protest took place directly facing the convention center where the federal Liberals were meeting. There were 2500 protesters there and speeches went on for several hours.

The next day there was no mention of this event in *The Globe and*

*Mail*, *Le Devoir*, *La Presse* and *Le Journal de Montréal*. However, *The Gazette* did feature an article on the second page of its Saturday edition. The Liberal convention was covered extensively for *The Globe and Mail*, so there was no way in which any responsible reporter could not have seen and heard what was going on. Yet if someone relied on that paper, or the three daily Francophone newspapers, they would have no record that this actual historical event took place. Why would a newspaper deliberately not publish a significant story? Even with an inherent bias in perhaps any newspaper it is altogether different to deprive ones' readers as if the event never occurred.

When a story is slanted at least the populace have a record of it and

can discuss the merits or lack thereof of the event. When there is no mention of an historical event it ceases to exist to a certain extent. It is a serious form of thought control made more sinister by the fact we are constantly comforted by the slogans of freedom of speech and the press.

Yet this type of self-censorship is not new. One of the most serious cases of news self-censorship occurred in the case of the *New York Times* and its failure to report on the mass murder of the East Timorese people because of American involvement in supplying arms and training to the invading Indonesian army,

Noam Chomsky, the renowned MIT linguist and political writer, has argued that the reason for this is

because the mainstream press handles the news to suit its corporate clients, which also wield governmental power. Over his many writings (some with Edward S. Herman), he's built a strong case for this claim by pointing out that at the exact time the mass killings were going on in East Timor, they were also occurring in Cambodia. The latter killings were reported on extensively in the American mass media and the former were barely mentioned. The film *Manufacturing Consent*, which documents the position of the American mass media in this censorship is a powerful indictment of the frightening irresponsibility of the major media in the distortion of the historical process.

When the media does not pub-

lish stories of war the potential of citizen protest is negated and the possibility of ending the war is curtailed.

By censoring stories of horrific events the media in an open and democratic society does the work itself of a totalitarian regime and should be held responsible for perpetuating the misery, suffering and deaths of people when the case so warrants.

For those individuals who rely on the mass media it might be wise to supplement your sources of information with the alternative media and scholarly sources. An interesting example of the alternative media is the Boston based *Z* magazine which is published by only a few individuals.

## BELIEVE THE HYPE

### The Top 10 stories the mainstream ignored in 1997

Every year, Project Censored, a media-watch program based out of Northern California takes it upon themselves to compile a list of stories that didn't make headlines of major publications. This year, the Top 10 list of articles centre on how women in Bangladesh, Haiti and the Philippines were used to test the contraceptive Norplant; what carcinogenic find their way into cosmetics and how corporations are bankrolling university research labs and then censoring their findings. The Top Ten censored stories are:

#### 1. Worldwide Arms sales backed by the Clinton Administration

Congress' attempts to curb arms sales have floundered as the United States of America became the number one seller of arms worldwide. In 1988 the US controlled 16 per cent of arms sales. That number ballooned to 63 per cent this past year.

#### 2. Personal-care and cosmetic products may be carcinogenic

The FDA's shoddy regulations to ban the use of carcinogenics such as titanium dioxide, saccharin and nitrosamines in the cosmetic industry has raised concern over the safety of personal care product. Although the FDA has appealed manufacturers to remove carcinogens from their products, there is little evidence of compliance.

#### 3. Big Business edges into university labs

A British pharmaceutical company gave a quarter million dollar donation to an American university to test its new hyperthyroid drug. The drug was intended to be priced higher than its competitor, but when research revealed that the lower-cost drugs were just as good, the company censored publication of the research. The low-cost alternative could have saved consumers \$356 million according to Project Censored.

#### 4. Someone is watching you

ECHELON, the pet project spy system of the US National Security Agency (NSA) came under fire for its big brother style of surveillance.

The system filters through communications of governments, organizations, businesses and individuals around the world for information of interest. When Amnesty International was revealed to be one of ECHELON's targets, a group of British spies came forward and protested.

#### 5. The US leads the world in the manufacturing of torture equipment.

The US manufactures almost half of the world's supply of tools of torture including electroshock weapons, stun guns, cattle prods and stun belts. According to Amnesty International and the American Civil Liberties Union, this equipment is widely used for torture and assists in police brutality around the world.

#### 6. Russian plutonium lost over Chile and Bolivia

When a Russian Mars probe broke and fell towards the Earth over Chile and Bolivia, half a pound of plutonium was left unrecovered. The November 1996 disaster leads some scientists to worry about peo-

ples safety - if properly distributed, that half pound of plutonium could cause lung cancer in every person on Earth.

#### 7. Norplant uses women as human guinea pigs

Project Censored cites several sources revealing that women in Bangladesh, Haiti and the Philippines were used to test Norplant. The contraceptive is a series of plastic cylinders containing a synthetic female hormone injected into a woman. The cylinders are intended to be surgically removed after five years. The manufacturer, however, refused to remove the implant from women who complained that the drug was causing illness. Apparently, this would have ruined the experiment and would have proved too costly.

#### 8. US law clears the way for National ID card

A 1996 US law aimed to curtail illegal immigration also paved the way for a national ID card required to be carried by every American citizen. The magnetized card would include information on

the person's physical description, date of birth, social security number, race, gender, driving record, criminal record and marital status.

#### 9. Mattel opens sweat shops overseas while slashing US jobs

56,000 workers have lost their jobs as Mattel moves operations to Thailand and China. In a Bangkok factory where Barbie dolls and Disney products are assembled, women and children workers have complained of chronic respiratory infections and hair and memory loss. Management has failed to address its workers concerns and even threatened death to a woman who tried to start a union.

#### 10. Army plan to burn nerve gas threatens Oregon

The US is going to spend \$1.3 billion to burn old stock piles of nerve gas in Oregon. Critics charge that the immediate disposal of the toxic substance is risky until a safer alternative is found. Evidence suggests that incinerating nerve gas is the most dangerous way to destroy the substance.



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WINTONICK AND THE CO-DIRECTOR OF MANUFACTURING CONSENT MARK ACHBAR



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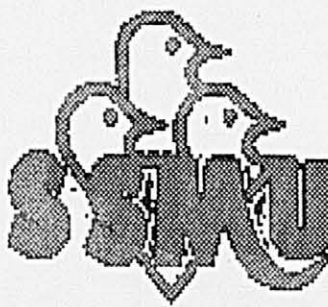
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I met with Peter Wintonick in the spacious, improvised-looking tenth-floor office of his production company Necessary Illusions (or "Nesesity Illusions", as the downstairs index has it). The director was at work on a computer terminal by a window looking out over the mountain and the streets below.

For those of you for whom the name "Noam Chomsky" doesn't ring a lot of bells, it should be made clear that Wintonick is the co-director of a celebrated film about him: *Manufacturing Consent*. Chomsky is the M.I.T. professor known both as the creator of modern linguistics and as a vocal critic of American foreign policy and the popular media. *Manufacturing Consent* is originally the title of a book Chomsky wrote, with Edward S. Hermann.

Wintonick spoke briefly about the company's current projects. A French-subtitled version of last year's *The Street*, a film about the lives of several Montréal homeless men by local filmmaker Daniel Cross, has a run in May at Cinéma Parallèle. Wintonick's own current project is a film on utopias.

After a bit of a struggle with an uncooperative microphone, the interview began in earnest. I hoped to capture the whole thing on tape. But the fickle gods of technology were apparently frowning on me, this grey April day. While Wintonick and I chatted happily on for a good half-hour or more, the batteries in my tape recorder ran down after fifteen measly minutes. This is the interesting but abbreviated conversation which made it onto my tape.

**Paul Reeve:** You're the co-director of *Manufacturing Consent*, which has become something of a...

Wintonick: ...cult favourite.

**PR:** A rather infamous film, well-known at least in the right circles.

Wintonick: Or the left circles. Unfortunately, most students have been subjected to it... The thing is it sort of cuts across different persuasions, philosophic and otherwise.

**PR:** As does Chomsky, I guess. It's contributed quite a bit, I think, to the building of a sort of iconic status for Chomsky.

Wintonick: I guess it was built, though, before. He's had a history of building it himself, or else - I don't think he's the constructor of it, obviously, but... he would probably be the first to say that he's not the leader of any movement.

**PR:** He comes across as a pretty modest guy, but he seems to have taken on a very important role, particularly amongst those who are interested in alternative media.

Wintonick: But so's Madonna, too, in a way. I don't know, Chomsky... I was in Toronto last weekend, and he was "playing" at Massey Hall. It was a sold-out audience, more than 2000 people. I don't think the film's really contributed to that much, actually. I just think people are in need of alternative ideas, and there's such a scarcity of them through traditional media that anybody that says anything half-critical will attract a listener.

**PR:** That's interesting: it seems to me, to a certain extent, that one of the big problems for people working in alternative media is seeking out and finding audiences that are open to the things that they're saying. Is that actually a challenge, for people doing things like the film you did?

Wintonick: I don't think you have to do much seeking out of the audience. The audience is *de facto*



# Producing Dissent

## An Interview with Peter Wintonick, co-director of *Manufacturing Consent*

by Paul Reeve



NOAM CHOMSKY

there, and it's a majority of people. I think it's only the closed-minded, which maybe represents ten percent of the public, which are not looking for alternatives. We're told we're not looking for alternatives, but obviously life on earth is not the best, now, these days. We can feel positive about the election of socialist governments in England or something for a few days, or the fact that Jean Charest is going to come riding in on his horse to save Canada from Quebec. That's called good news, but it's not news at all. I think alternatives are what people are wanting and seeking, but perhaps the problem is that they are seeking them, and aren't spending enough time creating them.

PR: Is it a matter of information flow? Is it just that people don't know about what's out there already?

Wintonick: They don't know, they don't know how to search. Maybe in the digital world it'll be easier to search, but systems of information are structured through the corporate nexus, I guess. Through the manufacture of consent, to get back to Chomsky. Dissemination of information and ideas, and poetry and art, has always been a problem, I think, since there were fires, and storytellers, and cave paintings. The structures have been imposed, and they're the same across all art forms and all idea forms. Methodologies of distribution are in the hands of the few. But it's not very difficult to imagine ways of surrounding them. In fact, that's what the internet does, in a theoretical way, and that's what weekly newspapers do, and student newspapers, and alternative journals, and alternative music - Ani di Franco... It's all out there, and people are tuned into it. Especially your generation.

PR: Another problem that a lot of alternative media people run into when they're trying to carry out any large-scale enterprise is just places to get basic resources to do things with. As we were talking about [before the interview], computers are really making it a lot easier to do some of this stuff. But it seems that if you have some sort of principled objection, or an objection because of the nature of what you're doing, to using corporate resources for doing your work, it's pretty hard to find other places to get money, except from maybe your audience directly. How do people solve problems like that?

Wintonick: The methodologies and systems of production are really controlled as well. A Canadian filmmaker can make a film like *Titanic*, or a film like Atom Egoyan's *Sweet Hereafter*, or a film like our Noam Chomsky film, but the differences in budget are a thousandfold. You could be shooting with Hi-8 cameras, or EV digital cameras, now, making 200 dollar films. The technology is not dissuading people any more. Especially as it becomes more and more digital. You can have your whole act of creation within a computer. In fact, that's what *Titanic* was, essentially, too.

It's just a matter of resources, obviously - access to banks and agencies, and even art agencies now, is getting more and more difficult for emerging filmmakers. And also successful ones like myself. I have the hundred-person theory: even after you've made a successful film, you have to go back to the end of the line and wait till everyone else has been given their money from the appropriate agencies.

In Canada, we have this idea of entitlement, and how art should be at least partially funded by the state, which probably helps preserve a bit of Canadian culture, but also limits it, in a way. But there's no way we

can compete on their level. Unless you subvert in some small way. Even if you're working for corporate Conrad Black you can subvert, in small ways, the big story with the smaller story. Or you can, if you're Michael Moore, you can get Miramax to distribute your anti-corporate film, which is coming out in the next few weeks, about his book tour. I don't want to say that he's co-opted, or I'm co-opted. But it's different levels of ambition you have to have. You can be Madonna, or like Ellen, last year, and really be subversive, in a way. Or Sarah McLachlan. There are lots of subversive acts on the big corporate level.

PR: Sarah McLachlan? Subversive?

Wintonick: Well, she's not alternative-punk-grunge, but she has, on a huge corporate level, claimed, or been part of a wave of claiming, space for women in the music business. I think that's important. She's probably done a lot more than individual artists could hope to do.

PR: So you would think that part of the future of alternative media...

Wintonick: Let's get the definitions straight, though: "alternative media" is sort of the mass media, because that doesn't represent anybody. I guess we also get defeated linguistically, because we accept the parameters and definitions of corporations. I think we have to overthrow almost everything, in a way. Our old thinking.

PR: It's pretty hard to come up with a new vocabulary on the fly, but that's sort of what you have to do. Maybe there's more of a motivating spirit than a specific set of forms that would inform what I've been trying to call "alternative media". It's just trying to give people some alternative to what's obviously

a vaguely defined mainstream. But you seem to see that one of the channels through which something like that can be achieved is an appropriation of what the corporate world is doing in media.

Wintonick: I think you have to at least know your art form, if we're talking about film, and music, and all these other things. You have to understand the enemy. It's a kind of Gandhian thing. "Appropriate", that's a good word. To reappropriate the word "appropriation," for the next century. You can always study the enemy, understand the mechanisms for production and dissemination of mass mono-media, and either mimic them or twin them, or subvert them. Essentially the idea is that one hopes to let ideas transcend the barriers between creators and the audience. Maybe erase the categories, eventually. You should study marketing, and advertising, and all of the mechanisms... You should study Wall Street, if you want to be an artist, essentially. How does Paramount make *Titanic* into a film which, when I was in India last week, was opening, and 3000 Hindi-speaking people were going to see it?

PR: Isn't that just about money?

Wintonick: It's about money, and dreams, too. And also telling stories - it's kind of primordial stuff, at the same time as being about money. Money certainly can finance dreams. Maybe not enough alternative media people are ambitious enough, or dreaming big enough, somehow. They are content to be victimized, or downtrodden, or suffering, or long-suffering.

(this is where my batteries ran out)

...It's all out there, and people are tuned into it. Especially your generation.

-- Peter Wintonick on the alternative media.



# Colouring the Cultural Landscape

## Montréal's alternative stage

by Tamar Tembeck

Montréal's unique cultural landscape has made alternative performance styles almost necessary for the vast communication of ideas in this province. Performing arts companies have had to compensate for Québec's language divide by producing original research leading to a performance language not grounded in the verbal.

A wealth of live performance genres have emerged in Montréal: from non-traditional anglophone and francophone theatre, to the Cirque du Soleil style which has influenced companies around the world, to technologically-innovative multi-media displays. Local performances can now be deemed 'alternative' based on the degree to which they hybridize media.

Whereas modernism tended to stress the individuality of each art-practice, e.g. by exalting the painterly two-dimensionality of a

canvas, postmodernism takes art for art's sake to new ground, privileging polysemic resonance over aesthetic purity.

What emerges is a form of spectacle which challenges traditional boundaries, and often, habitual patterns of viewership. Alternative performance can be anything that defies traditional staging (particularly when it reassesses actor/audience relations); or that employs alternate language, both formally (e.g., by injecting dance or martial arts into theatre), and literally (by using foreign or unreal dialects).

In the 1960s, Canada's alternative theatre developed in part as a reaction to the conventionalism of Toronto's cultural landscape. Deeply related to the rise of companies such as the Factory Theatre Lab, Toronto Workshop Theatre, Theatre Passe-Muraille and others, alternative theatre desired to over-

whelm what had become an art by and for the bourgeoisie.

Traditional viewership encodes within itself a strict economy of the (bourgeois) spectacle: the performer on stage does (activity), while the spectator in the auditorium receives (passivity). The notion of an engaged audience — an audience who has power in the making of meaning of the performance event — is systematically unrealized due to limitations inculcated within this frame of viewership.

The Toronto alternative attempted to make a theatre that was both accessible and informative, often grounding itself in a documentary style. The idea was to render a socially relevant performance; to this end, it was intended as a manifestation of contemporary Canadian socio-cultural identity.

Today we see similar developments in Montréal, though the political mandate is hardly overt. The contemporary aesthetics of Montréal performance probably owe more to postmodernism than to leftist militancy.

One of the main differences between contemporary Montréal alternative performance and that of 1960s Toronto has to do with funding. Whereas Toronto companies were barely scrounging by, many Montréal companies today are offered exceedingly generous grants, particularly when their work helps to place Québec on the world's cultural map.

Carbone 14 is one such company which was recently awarded eight million dollars for the

building of its East-end Usine C complex. Its work is generally labeled as 'dance-theatre' or 'theatre of images'. Their latest work, *L'Hiver/Winterland*, was widely acclaimed by the local media and is likely to return to the Usine C after touring.

Carbone 14 is exemplary of the growing world trend in cross-disciplinary performance. The use of the body as an expressive medium on stage, rather than as a mere vehicle for the dissemination of text, is a predominant characteristic of alternative theatre trends.

Another such local company is Theatre Omnibus, whose grounding in mime makes most shows visually, if not aurally — they use French or English text — accessible to all audiences. Their house-attendance is far smaller, however, than that of Carbone 14, due in part to their smaller venue (L'Espace Libre), and to the specialization of their performance style.

Robert Lepage and his company Ex Machina are now considered to be at the forefront of world theatre development. Lepage's inventive use of scenery and space, and his emphasis on the magic theatricality of object transformation, have made his works feasts for the eyes as well as the mind.

Some internationally popular local dance companies to take a look at are Lalala Human Steps and O Vertigo. Lalala often integrates film to its high-powered, dare-devil dancing while O Vertigo plays with vertiginous movement, like acrobatic precipitations and leaps. Both companies' choreographers have applied their contemporary styles to experiments with classically-trained dancers — another exercise in hybridization.

In the realm of new technologies, Momentum Productions has produced some of the most engrossing multi-media work, where

the spectator is literally surrounded by screens, speakers, and mobile performers: an entire venue becomes a performance's cyber-arena, with the audience standing in the middle of an all-encompassing stage.

With the exception of Momentum, many of these companies operate on traditional, established stages. The result is that ticket prices shoot up — Lalala and O Vertigo both play in Place des Arts — and curb a new spectator's enthusiasm. Smaller companies and venues are therefore worth looking into as an alternative to the more popular 'alternative'. Tangente offers a dance-pass for its entire season, during which a new show is slotted every week. The various Maisons de la Culture regularly book touring companies which often operate on lower budgets, so tickets are cheap, but the work remains uncompromised.

Another recent trend is to showcase dance and theatre in museums. The Musée d'Art Contemporain hosts the occasional festival or guest company, mostly in unusual settings.

With the increase in funding for Québécois arts, alternative performance has actually become quite popular, turning the alternative into a trendy mainstream. While Québec has showcased the output of above-mentioned companies extensively, institutions like Le Festival International de Nouvelle Danse or Le Festival du Théâtre des Amériques also help to make world trends in alternative performance available to local viewers.

We are privileged in Montréal to have access to such diversity, and to the level of quality manifested in local performance innovations. Go out and buy a ticket, check dance and theatre listings and read reviews with an open mind, but don't waste the opportunity you have in this city to stretch what you think stage performance is all about.

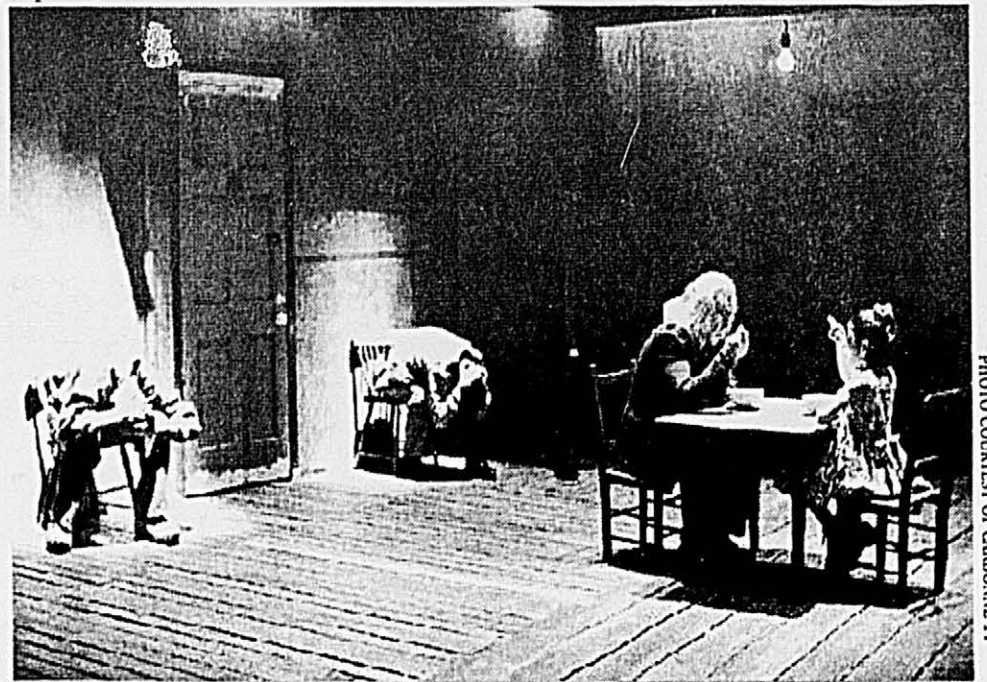


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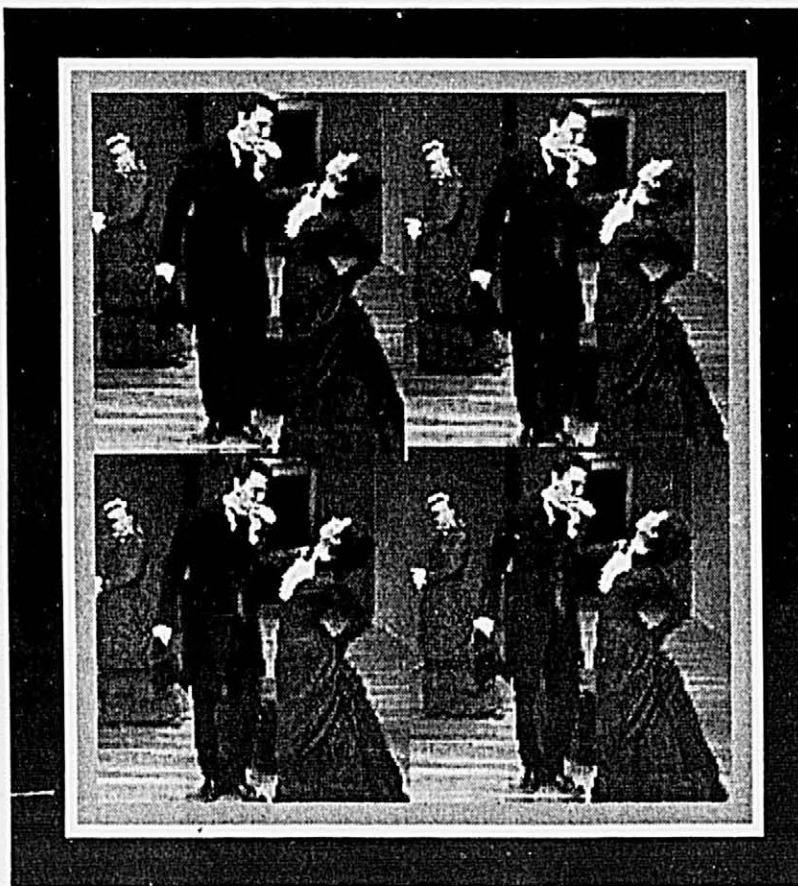


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# New Documents and The Social Landscape: Sixties street scenes

by Alain Pierre-Antoine



CHILD WITH A TOY HAND GRENADE, NEW YORK, 1962.

DIANE ARBUS

In 1967, Moma showed a new generation of street/documentary photographers in a show called New Documents featuring Diane Arbus, Garry Winogrand and Lee Friedlander, all of whom came out of the Frank/Evans tradition. Arbus had been a magazine photographer and had only recently turned to the medium as an artistic endeavor. She was known - or said to - take a particular interest in the fringe of society, "Freaks", aristocrats in their own right, she believed.

"I agree that there was a kind of timely social significance to Diane's pictures, though how aware she herself was of that I don't know. You have to keep in mind how intimate the process was by which they were made, even many of the street pictures. She wasn't expanding anybody's horizons, but narrowing down her own focus, homing in on subjects who were enthralled by her because they could feel how personal and private her interest in them was."<sup>2</sup>



HOLLYWOOD BOULEVARD, LOS ANGELES, 1969.

GARRY WINOGRAND



HOBOKEN CENTENIAL, NEW JERSEY, 1955.



ROBERT FRANK

In 1958, Swiss-born Robert Frank changed American photography forever. This is the first picture of the groundbreaking *The Americans* published then, right out of Kafka. He showed how the American scene *felt* to him and taught us that anything could be photographed now. Like his friends, the Beatniks and New York Abstract Expressionists, he prefigured the Sixties sensibility. Some four years later, he gave up photography and *it* never was the same again.



HILLCREST, NEW YORK, 1970.

LEE FRIEDLANDER

This fragmented, cold observation shows you the photographer right in the middle of it. Friedlander made a series of such self-portraits that are so many witty and unsentimental journal-like entries taken on the street. "[In those days] *tough* meant the image was uncompromising. It was made out of your guts, out of your instincts and it was unwieldy in some way [...] It was tough to like, tough to see, tough to make, tough to draw meaning from, it wasn't what most photographs looked like [...]. It was a type of photographs that made you uncomfortable sometimes. You didn't quite understand it. It made you grind your teeth. [...] At the same time, tough, you knew it was beautiful."<sup>1</sup>

Winogrand comes out of Frank and Walker Evans, a great influence on Frank and on his own generation. Championed as a genius by Moma photo curator John Sarkowski, you can get a taste of just that just here. Consider how many elements are gathered here in explosive tension (Hollywood and Vine, yellow/star, the sun beaming and a woman's hand on her hip, and so on...). Consider the amount of observation and readiness that precede and are grafted on the pure pathos of this chance encounter. Like any picture of strong design, you can look at it upside down and glimpse how thoroughly structured this *camera moment* really is.

<sup>1</sup> Bystander: a history of street photography, Westerbeck & Meyerowitz, Bulfinch Press, 1994

<sup>2</sup> idem



# MAINSTREAM and its Dissid

## Knowledge is Power at the Alternative Bookstore... if you can find it

by John Lee

So you're in Montréal, wet behind the ears in Academia and looking to colour your blank slate with all the knowledge you can digest. You spend your time with your nose in a book filtering through the thoughts of every genius your class syllabus tells you has something to say. But, somehow, this isn't enough. You can feel it. You're missing something big. Some very important piece of the 'knowledge is power' puzzle. Well here's a secret... in three words... Montréal's Alternative Bookstore. It's been operating for over ten years providing the kind of information that usually fails to make it into the mainstream (i.e. your lectures).

It's not an easy place to find. There's no listing in the phone book (their number is 844 3207). It doesn't have a shopfront or any large signs to show where it is (2035 St. Laurent, through the red door next to the skateboarder shop). It may give the impression of being a secret society, but that only speaks more of the lack of widespread public awareness concerning such outlets.

For people who complain of the

commercial franchise style of a Chapters, the Alternative Bookstore is a location that comes closer to the ideal they might have in mind. The mood itself is of a more communitarian ethos. It's actually amusing to find, right on gentrified St. Laurent, a bookstore that looks like someone's cozy living room. The couches and absence of a Starbucks coffee stand convey the impression that you're dropping by someone's place; as opposed to shopping for Culture. That you are encouraged to hang out for a while, or converse with the owners, only adds to the familial ambience.

"We stock a lot of what is considered deviant," states one staffer, including books like *When Campus Resists* and *Coffee With Cause: Moving Towards Fair Trade*. There are also inexpensive (\$1-\$5) single-issue pamphlets like *Towards an Anti-Racist Feminism*, *Building Anarchist Grassroots Movements* and *Protecting Ourselves from State Repression*. These usually carry the "Fuck Censorship" logo that encourages readers to make their own copies

and pass them around. Many of the magazines on offer have cult followings but some, the *New Internationalist* and the *The Ecologist*, for example, have gained large readerships. Others, like *Z Magazine* and *Adbusters* have become essential key texts for those rebellious towards the preponderance of the mainstream voice.

However, large bookstore chains do insist that they've increased the choice for customers. Helena Alto, the public relations officer at Chapters head office in Toronto, claims that "all titles not banned by Canadian laws are available through our stores." Mind you, when I tried to order the two books named above at their large St. Catherine Street branch, I was told "we don't carry those." Paragraph Bookstore didn't have them either and said that trying to order them would take "a few weeks." And so books like these, although not legally banned from shelves, are not available to casual browsers in most bookstores. This monopoly on distribution of information is just another manifestation of the censorship outlets like

the Alternative Bookstore are taking a stand against.

In one way, though, the Alternative Bookstore does have a degree of responsibility in limiting the audience for non-mainstream ideas. It's not a well-known resource outside the anarchist and left-wing circles that run and support it. Most visitors are in fact not casual browsers, but those already familiar with many

of the counter-culture ideas on offer. However, another question to ask is whose fault is it that stores like the Alternative Bookstore often end up preaching to the already converted? Whose fault is it that the information readily available and offered by alternative stores is not disseminated into the mainstream culture?

"We have discussed becoming more mainstream," says one collective member, "but moving to a more accessible space is a tough question. The rent would be much higher and this might destroy the bookstore." Obviously, the criticism should be di-

rected at the mainstream which does not offer many options to stores unwilling to conform. Although the Alternative Bookstore is doing as much as it can to broaden their appeal by increasing the titles and subjects available, they continue to rely on word of mouth to bring in new visitors.

*The Alternative Bookstore can be found at 2035 St. Laurent (through the red door next to the skateboarder shop). Their number is 844-3207.*



# BULLETPROOF VEST

## Adbusters wages war on Mainstream

by Gabriel Flores

Think back fifteen years ago, when at the beginning of the eighties, advertising and marketing wasn't quite the precise science it is today. It was a time when advertising was sent out over the airwaves and radiowaves in a 'shotgun' approach. Marketing directors just wanted to get their message out to anyone willing to listen, and if they did, then so be it. Fast-forward to 1998, where making it through an hour without exposure to some form of publicity doesn't occur — it's impossible. Now, demographics, target audiences, price-points, and product placement dominate our media vocabulary. In a relentless pursuit, the media monster has come to our McGill campus, bringing with it Mastercard and Molson.

Such an enticing lot we are, no? A centrally located student population right in the meaty 18-25 year-old category, with disposable income, and arguably, an image to keep up. Constant bombardment from all angles, even from friends, results in a shell-shocked student, either too diligent to care, or left behind to fend for themselves. Unfortunately, both become vic-

tims of a global consumerism. Both students inevitably are shaped by the surrounding environment.

In this seemingly lost cause, where most have simply resigned themselves to calmly accepting their roles as conditioned stimulus laboratory rats, there is hope. Based in British Columbia, the *Adbusters* Media Foundation's mission is to,

**"Brands have become cultural belief systems.[where] we continue to pay an ever larger tithe to maintain the sect of consumerism."**

build a new social activist movement of the information age. They use guerrilla media tactics to catalyze resistance against those who would destroy the environment, pollute our minds, and diminish our lives."

*Adbusters* represents a growing awareness particularly among the socially conscious of our generation on how "branded" we've all become. According to an article in the spring issue of *Adbusters*,

"Brands have become cultural belief systems.[where] we continue to pay an ever larger tithe to maintain the sect of consumerism. Today's corporate cult leaders don't spike our kool-aid — their job is to make sure we're constantly thirsty." Too radical you may say? "Corporate cult leaders" and "sect of consumerism"? Well, consider the fact that every single piece of advertising today, whether in

magazines or on television, is tailor-made to tap the fountain of insecurity in each of us. Because, "brands may befriend us, console us, and inspire us, but this relationship comes at the highest price imaginable — the loss of self."

Of course, there is no escape from this behemoth called consumerism. One of *Adbusters* favorite targets, McDonald's, has become the quintessential example of just how moulded each of us has become.

*Adbusters* covers all the bases with McDonald's, from the unethical treatment of the animals raised for slaughter, to the razing of rainforest for cattle, to the sub-standard and questionable nutritional value of its fare. *Adbusters* points out the tactics McDonald's uses. McDonalds gets its customers young, in fact when a child's most critical growing takes place. The earlier McDonald's can get customers with Pocahontas or Anastasia Happy Meals, the larger the chance that customer will grow into a McDonald's-loving university student.

As it assumes the role of consumer watchdog, *Adbusters* has expanded from simple spoofs of popular advertisements to airing commercials of its own. Critics would argue that *Adbusters* is trying to beat them at their own game in their own ballpark, but how else could they reach society today but through the media? In a time when "families [are] locked into communal silence in front of continuously operating television sets" what better way to shake them awake. *Adbusters*, and its parent, the Me-

dia Foundation want to make people aware, especially on this, the most wasteful continent, to the fact that consumerism is rampant. "TV turnoff week" is *Adbusters* latest venture. Billed as a chance to "escape the fantasy and get real," this campaign follows the successful November 28 "Buy Nothing Day." From April 22 to the 28, *Adbusters* implores its readers to, "cast off the chains of market-structured consciousness" and have people experience life. As a major outlet of consumerism, television has "homogenized our thoughts" and created a society around this cathode-tube creation.

*Adbusters* will continue to wage its battle with the media until consumers realize the exploitation and deception they are subject to. Whether through spoof ads, "TV turnoff week", or television uncommercials, every attempt is being made to make people aware of this cultural hijacking. As part of the highly-targeted university student demographic, we must all be weary of continual promotional ploys by companies seeking our well-earned dollars.



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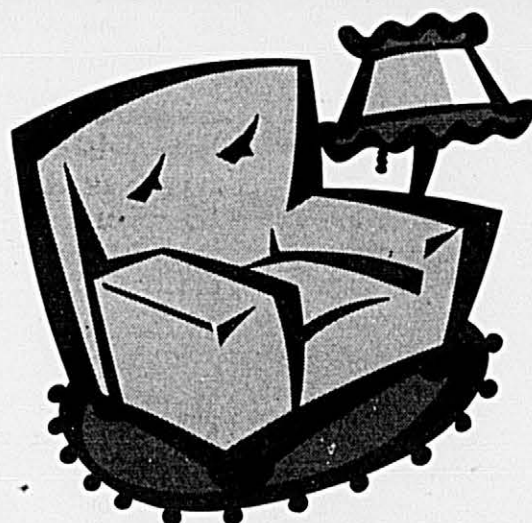
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